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Special thanks to Susan Thackeray

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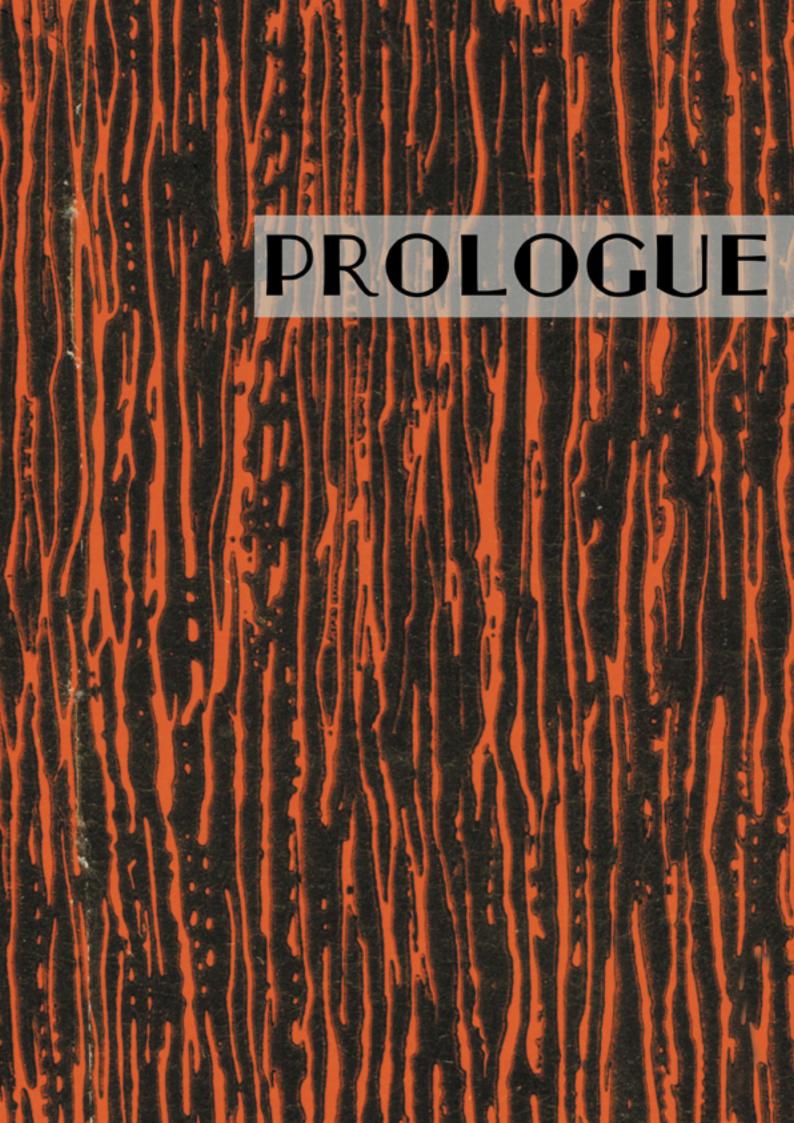
STARVATION YEARS ALBUM DE L'ATELIER NATIONAL DU MANITOBA 2005-2008

This scrapbook is for Dave Barber. And, for Matt and Mike.

> Walter Forsberg México, D.F. December 2013

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Montréal, 2002



Winnipeg, 2005

30 Sipt 2002

A few things:

F. :

The first is a selection that Claire sent me of the Chadors she's been designing for "VOGUE IRAN"

the second is a list of the boys you adopted through Christian Children's Fund. I signed your name instead of my own; I was in a rush. Signe, R.

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جیرفت دارای تاریخی قدیمی و کهن است

سمينارها درسارة تسدن هزاران ساله جيرفت و انستشار نـتابج أن بـراي سايرين. 🗆 نظر شما راجع به غسبارت مسيراث فسرهنگی در ایسن نقطه از جهان و بی توجهی ک ب آن مىشودچىستا

چندی پیش آقای «مانیو رانکین» استاد تاریخ در دانشگاه «مکگیل» کانادا بعنوان اولین توریست وارد جیرفت شد. آقای امین پوراسلامی دانشجوی رشته حقوق دانشگاه شیراز و از فرهنگ دوستان جیرفتی باارائه شرح مسختصری از اوضاع طبیمی جیرفت و کشفیات اخیر منطقه، آقای ارانکین، استاد تاریخ را برای سفر به جیرفت ترغیب نمودند. در جیرفت همکاری خانواده پوراسلامی و همچنین آقای سالاری رئیس دادگاه انقلاب باعث شد که آقای رانکین ز این دو روز سفرش به جیرفت بعنوان نقطه عطف مسافرتش به ایران نام ببرد و آن را جزء قسمتهای فراموش نشدنی سفرش به دور دنیا بگذارد، در این سفر آقای رضا پوراسلامی که تحصیلات تکمیلی خود را در رشته کشناورزی مسیگذرانید بعنوان مترجم ما را همراهی میکرد.

رضا که به اعتراف آقای رانکین زبان انگلیسی را خسوب حسرف مسیزند یک دوستدار تمام عیار برای فرهنگ دیارش است، از هسر فسرصت کسوتاهی بسرای معرض بيشتر جيرفت استفاده مىكرد، ارتباطش را از طريق پست الكـترونيكى هنوز با آقای رانکین حفظ کرده و بنا به درخواست آقای رانکسین مستنی را در مورد موقعیت جغرافیایی، اقتصادی، تاریخی و قدمت تاریخی جیرفت و اهمیت اشیاء کشف شده به زبان انگلیسی تهیه و در یکی از سایتهای اینترنتی بــرای استفاده جهانگردان ارائه داده است، ضمن تشکیر از خانواده ضرهنگ دوست پوراسلامی و همه دوستداران فرهنگ شهرمان، این گفتگو را با هم میخوانید.

🗆 آقای رانگسین، ضسمن تشكسر از حضور شما در این مـصاحبه، لطـفا" توضیح دهید کسه جطوري جسيرفت را بسرای گسردش انتخاب كرديدا ■ من مسافرتم را از كانادا شروع كردم و بعد از گذشتن از کشورهای فرانسه، ايتاليا، تونس، یونان، ترکیه وارد ایران شدم، شیراز که بــودم أقساى يسوراسسلامى (امین) خیلی از جیرفت برای من تعریف کردند

و از من دعوت کردند که

اینجا بیایم و مین هیم

🗆 آیا جیرفت هسمانطور است **که آقای پسوراسسلامی از آن** تعريف كردهاند!

■ خیلی بهتر از آنچه که ایشان تعریف کردهاند، چون ایشان به زبان انگلیسی میبایست لعریف میکردند و ایسن برایشان راحت نبود و خیلی چیزها را نمى توانستند بگويند

🗆 در مورد مشاهدات امسروز خود از انسیاء عستیقه کسه در جيرفت پيدا شدهاند بگوييد؟ اول لازم است از همکاری خانواده پیوزانسلامی و دوستانشان و اقبای قاضی سالاری که به من اجازه دادنــد اثبیاء عثیقه مکشوفه را ببینم تشکیر کنم و واقعا ٔ خیلی خیلی خوشحالم که این ابزار و اشیاء را دیدم، من با اینکه کشورهای زیادی را قبلاً دیدهام اسا نظیر این اشیاء و با این قدمت را هرگز لديده بودم. اين عتيقه جات خيلى متحصر په فرد هستند و تشاندهنده قدمت و علامت تمدن كبهن جيرفت هستند من فكر مركتم اكر اين اشياء در یک مسوزه قسرار بگیرند قنطعاً توریستهای زیادی برای دیدن آنها به اینجا میآیند، واقعا قاضی سالاری خیلی مهربان است و دوستانه به من اجازه دادند که از ایس انسیاء عکس

داشته باشير و من از اين عكسها در

تقشمای که در کرمان به من دادنـد و دران جاهای دیدنی استان را نوشته پودند اسمی از جیرفت نبود.

كشبورها هسيجوقت مسقايسه کردهاید؟

مقایسه بـا کشـورهایی کـه دیـدهام دماوند، دوساری و بعد کوههای البرز از بهترین و زیباترین جاها بوده است. 🗆 شما مرکز شهرستان جبرفت ريدهايد، ايسنجا را چسطور دیدید و چـه پـیشنهادی بـه شهردار آن دارید!

 اینجا شهر سرسبزی است و به نظر مهرسد شهردار أن فعاليت زيبادى دارد، شب گذشته که در خیابالها قدم مىزدم كوچدها و چند خيابان تـاريک بودند و من نمی دانم که آیا واقعا این امکان وجود دارد که شبهای جیرفت

🗖 پیشنهاد کلی شما بعنوان یک جهانگرد برای مسعرفی بسهنر جيرفت به صنعت تسوريسم و

■ از طریق راه اندازی سایت (پایگاه) اینترنتی، ائتشار دفترچه راهنما به زبان الگلیسی و دادن آن پنه لبوریستندا،

جهت معرفى جيرفت استفاده خواهم کرد، این تجربه برای من خیلی سهم بود و من به دیگران هم توصیه خواهم کرد که هنگام بازدید از ایسران بسرای دیدن لعدن کهن به جیرفت پیایند، قطعا جبرفت دارای تاریخی قدیمی و کهن است و من عثیقه جات بسیار با ارزئسی را از لحاظ تباریخی دیندم، اینطور کے شیما ہے مین گفتید میں . نخستین غربی هستم که از این اشیاء په عنوان توریسم دیدن میکنم و من فكر مىكتم كه مىردم جنيرفت خبكات مهربان هستند و خاطره ایس دو روز تقطه عطف سفوم به ایران است.

🗆 به طور کلی ارزیابی شما از جيرفت چيستا

■ من خیلی احساس مثبتی نسبت به اينجا دارم، اينجا سرزميني غنى است و جاهای دل انگیزی دارد اگیر شیما میخواهید صنعت توریست را در این منطقه رواج بدهيد بايد اطلاعاتي بــه الكليسي در اختيار لـوريستـها قـرار بدهید، در کتابچهٔ راهنمایی که در ایران به من دادند هیچ اسمی از جبرفت که این همه زیاست نبود، شما بـاید در این کتابچههای راهشا گجدید نظر بكنيد، من مطمئنم كساني كه ايس کتابچدهای راهنما را چناپ کنردهانند خودشان هم جيرفت را نديدهاند، حتى

را از آنها علائم تم گيرند و 🗆 دیدنیهای ایران را با سایر حق دارقا قبل جها این حق

■ ایران کشور بسیار زیبایی است و در

روشنتر شود

ايرانيها جيست!

السجام مسطالعات عبلمي و بسريابي

w. Project:

This is the introview that was conducted with me in the Ironian mountain community of viraft. It was published in this newspaper celled RABBARZAMIN. Questions are posed in bold, and my answers follow in regular times roman finsi text. I cannot read any of it. Exampt the word "KANADA" = 1,66

You are changed, F., to find someno branions in Quilace City. It will be accepting, their translations! it will be just like the austere, mispelled English translation of book films. Go field on branian! -R.

> 🗆 چه پیام و صحبتی با مردم و مسئولين جيرفت داريدا

يليس

 من دوست دارم به همه أنها بگویم که خیلی احساس خوبی نسبت به انها پیدا کرددام، اگر چه قبلاً اسیم اینجا را تشنيده بودم اما از ارتباط بــا مــردم بسيار لذت بردم، اينجا مناظر يسبيار زیبایی دارد و بیهر صورت دیـدار از جيرفت يک خاطره فراموش نفسدنی بود و فکر میکنم که بیاید لیحقیقات بيشتر انجام شود من أمالاكي لازم بسراى راه الندازى سنايت اينترنتى جبرفت به زبانهای انگلیسی و فرانسه کسه وارد هستم را دارم، مشاهدات خودم را بعنوان یک توریست خواهم نوشت و سعی خواهیم کنرد که در روزنامدهای کانادایی مقالاتی راجع به جبرفت و سابقه أن بنويسم و أميد دارم بستوانيم كمكى بيراى پيشبره ئسحقیقات تاریخی که صورد علاقه من است انجام بدهم.

Maffio Rankin, History Professor at McGill University of Canada: Jiroft has an old and ancient history

Sometime ago, Mr. Maffio Rankin, History Professor at McGill University of Canada entered Jiroft as the first tourist. Mr. Amin Pour Eslami, student of Law at the University of Shiraz and a lover of cultures from Jiroft encouraged Mr. Rankin, professor of history, to visit Jiroft by giving a short description of the natural conditions of Jiroft and the new discoveries in the district. In Jiroft, the cooperation of Pour Eslamis and also Mr. Salari, the head of the Revolutionary Court made Mr. Rankin call this two day trip to Jiroft as the milestone of his journey to Iran and regard it an unforgettable part of his journey around the world. In this trip, Mr. Reza Pour Eslami who is doing his graduate studies in agriculture accompanied us as an interpreter.

Reza that speaks English well in Mr. Rankin's opinion is a perfect lover of his land culture and takes advantage of any possible chance to introduce Jiroft more. He has kept in touch with Mr. Rankin through E-mail and has written a text, upon Mr. Rankin request, about the geographical, economical, historical situation and the historical antiquity of Jiroft and the significance of the discovered objects in English and submitted it to the websites for the tourists. With thanks to culture loving family of Pour Eslami and all the lovers of the culture of our city, let's read the interview together:

Mr. Rankin! Thanks for the interview! Please explain how did you chose Jiroft for exploring?

I started my journey from Canada and after passing France, Italy, Tunisia, Greece and Turkey, entered Iran. When I was in Shiraz, Mr. Pour Eslami (Amin) talked a lot about Jiroft and invited me to come here and I did so.

Is Jiroft the same as how Mr. Pour Eslami explained it?

Much better than what he explained since he had to speak in English and it was not so easy for him and could not say many things.

Tell us about your visit of the antique objects which are found in Jiroft?

First, I have to thank Pour Eslamis and their friends and Judge Salari who let me see the discovered antique objects and I am really so happy that I saw these objects and tools. Although I have visited many countries before, I have never seen such objects of such antiquity. These antiquities are unique and represent the antiquity and show the ancient civilization of Jiroft. I think if these objects are put in a museum, certainly many tourists would come to visit them. Judge Salari is really kind and allowed me as a friend to take photos of these objects, and I will use these photos to introduce Jiroft. This was an important experience for me and I also recommend others to visit the ancient civilization of Jiroft when visiting Iran. Surely Jiroft is of an old and ancient history and I saw historically invaluable objects. As you told me, it seems that I am the first westerner who visited these objects as a tourist and I think the people in Jiroft are so kind and the memory of these two days was the milestone of my journey to Iran.

How would you evaluate Jiroft in general?

I have positive feelings here. Here is a rich land and it has so pleasing places. If you are to expand the tourism industry in this land, you need to give information to tourists in English. In the guide booklet I was given in Iran, there was nothing about Jiroft which is so pretty. You need to revise such booklets. I am sure those who have published such booklets have not seen Jiroft themselves. Even in the map I was given in Kerman and in which the spectacular places of the province were indicated, there was no word of Jiroft.

Have you ever compared Iran's spectacular places with those of other countries?

Iran is a beautiful country and as compared with other countries I have visited, Damavand, Dosari and then Alborz mountains have been the best and most beautiful places.

You have seen the capital city of Jiroft, how is it in your view and what would you recommend to the mayor of the city?

This is a green city and it seems that the mayor has many things to do. Last night I was walking in the streets and some of the alleys and streets where dark and I am not sure if it is possible to make the nights of Jiroft brighter.

What would you suggest as a tourist to better introduce Jiroft to tourism industry and also Iranians?

[You may do so] through launching websites, publishing booklets in English and giving them to the tourists, conducting scientific studies and holding seminars on the thousands of years old civilization of Jiroft and publishing them for others.

What is your opinion about looting cultural heritage in this point of the world and the ignorance to that?

This old and ancient civilization belongs to Jiroft and the heist of the smugglers of antique objects has to be prevented at any cost. I am so happy that Judge Salari as the head of the court of Jiroft has arrested some of them and got back the antiquities from them. You know that such sings of civilization shall be used and both Iranians and non-Iranians are entitled to know about the civilization of thousands of years ago of the world, but the smugglers of the antiquities deprive you and us of this right and the police has to take more actions.

What is your message to the people of Jiroft and its authorities?

I'd like to tell them all that I have got a very good feeling about them. Although I have not heard about this place before, I enjoyed getting in touch with the people. It has so beautiful sceneries. Anyway, visiting Jiroft is an unforget-table memory for me and I think more studies shall be conducted on it. I am ready to launch a website about Jiroft in English and French that I know. I will write down my observations as a tourist and would try to write articles about Jiroft and its history in Canadian newspapers and I hope I can give a help to advance the historical studies which are my favorites.

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Dear Forsberg:

Greetings. There is a certain horror to about yourself suddenly in the middle of an elaborate rip-off. Bob Marley tape was a good wise-crack.

I am exhausted from the week-end of IHAFFing. Friday evening, I went to the Banquet room an hour and a half before the McGill heavies were to arrive to do a test and make sure everything was running smoothly. To my intense mortification, all three of my mini-dv copies were sputtering in McGill's dv deck. Whenever the sound went hot and loud, it fragmented into a stuttering palsy of dropped sound frames. The Lester sequence was totally ruined. The ICC techno-jerks told me it was my problem. There was nothing wrong with their dv deck; the sound had been improperly recorded, period. I pleaded with them that these very copies had worked like a charm on my 70s era TV speakers in Q-City just a day earlier- why now were they coming out all wrong? This was my problem, they said.

In an insanity of panic, lost phone numbers, horrified sprints through downtown and \$45 dollars worth in cab rides, I managed to get into the Champ Haus, abscond with Boden's carnera, an imperfect earlier version of the film on dv, the Champ Haus VCR and a VHS copy. This was one hour of pure Hellishness, full of still-born gestures, confusion, weeping, aborted schemes and desperate prayer sessions with pious West African cab drivers. I believe I aged 10 years in this one hour period and arrived back at the Centre Montrial more wrecked and desheveled than I have ever been.

By this time all the dignitaries were nibbling on their Horse-derves and the idea of doing any kind of sound test on the master speakers was out of the question. I checked the stuttering tapes in Boden's camera and they worked perfectly, but a vengeful ICC proudly announced that there were no S-Video cables, rendering the camera magnificently useless! My last hope was the VHS copy. We rigged it up and I went to take my seat, frazzled and terrified, at the Table d'honneur. I had by now missed the main course and all that was left to me of this \$60 meal was an impudent puff-pastry. I could scarcely even consume that at this point, for fear of puking all over my plate. Prayers continued to be uttered.

The Historia people were there to pick up an award and boast about their own movie, and showed little interest in us. But everybody else was talking about it. B.Y. had yakked it into the most ardently-awaited event in IHAF history and everyone announced to me how urgently they desired to see it. I had barely consumed half a bread-stick when the ICC technocrat dashed up to me and said he had to leave, there was an emergency, and would I take care of the A.V. system? Stupidly I agreed, thus adding even further stress to my evening and making it impossible for me to give a little exposi before the screening. Soon thereafter B.Y. buzzed over to tap me on the shoulder and I responded with such apparent horror that B.Y. joked, "You look like somebody about to go to his execution!"

It worked fine. I manned the volume and it was good and loud with no fucking, shit-faced, useless ICC stammering crap. It didn't look quite as pretty as dv would, but ICC's projector is suspect. Here's my summary:

B.Y. Opening montage: B.Y. had just introduced the movie and upon seeing his image, the audience began cheering like in a tavern, drowning out most of this sequence. They nonetheless picked up the final fragments of it and registered amusement.

Stompin' Tom: Laughs, especially on the James McGill image.

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Win amazing prizes Latest DVDs for £5! Fast, hassie free loans Virgin Card - apply now Euwwuwh sequence: This had a double effect. The initial Kate Desbarats reaction sparked the film's first big laugh, which drowned out all other euwwuhs until B.Y. goes on a roll starting from "ben". B.Y. brought us another huge laugh.

Galgnov title - "Exception": An almost vengeful burst of hilarity.

Galganov Facism montage: Hilarity and stunned disbelief was registered. It was awesome.

Lester's interruption: The stunned disbelief brought on by Galganov was heightened by the sudden, unexpected arrival of Lester. I felt the audience being amazed at this part.

Lester Title Card: Hilarity.

Lester montage to B.Y. books signing: Audience was absolutely hooked through all of this. There were laughs when Lester said "KKK", a bigger laugh when Lester passes me the book he's just signed out to B.Y. (I think this was the point at which the audience fully comprehended that he was autographing the livre noir as a present for B.Y. and the accompanying absurdity of the situation). The biggest laugh of the whole Philip Glass sequence came during the B.Y.-Lester micro montage. And of course the final, best laugh was B.Y.'s ultimate reaction, which went off perfectly like a punchline resolving the sequence.

Lester's ignorance: "C'est un amiricain, Hallen Greer?" was met with a huge laugh which drowned out everything up until "C'est peut etre un autre diplomi de McGill" which was in turn appreciated. HUGE laugh came when he didn't know B.Y.

Un nom comme Rudin: This part was met with a few chuckles, but not much else. They were still laughing when I said "Ronald Rudin" to Lester, and so they missed the feed line a bit. Also, most of them dislike Rudin.

Mills-Bilanger wrestling: Solid belly laughs.

Only one McGIII: Much amusement registered at this sequence and a HUGE burst of hilarity upon seeing B.Y. in there. I was glad they comprehended that we had, in our experimental manipulations, inserted B.Y. into this promo movie, and that he was not actually there.

Dangerman sequence: No big laughs, except when John Cleghorn turns around in slow motion. I think, in a sense, this is the most abstract cinematic moment in the film and they may not have fully grasped it. I sensed some measure of confusion in the audience at this point.

John Grierson Commission: Every appearence of this guy provoked laughs.

Stanley B. Rierson: Laughs.

Rivolutionnaires de Westmount: Good, solid laugh. A number of people told me later that this was a good inside joke aimed at Andrie Livesque and B.Y. Livesque was the only person involved in the movie that did not declare some reaction to me afterward. She didn't even greet me, I think. I think we did, in the end, manage to punish her for being intellectual.

Rice's derision of McGill + Cleghorns apparition: Laughter which clearly contained the feeling that this film was now becoming *very* risqui.

In sum:

Very high attentiveness throughout. Film was heartily and heavily applauded at the end - right up until the "The End" title card. People were definitely into the movie, even in the way it disoriented them. It worked and held their interest throughout and nearly all humouristic elements could not have been better responded to. It surprised and captivated them, even as the gobbled the remains of their bourgeois dessert. I received many, many requests for a second viewing. Montreal History Group is going to screen it again and the Quebec Studies Chair wants to show it to all new Quebec Studies recruits at the beginning of the year orientation session. So the film will continue to have an institutional life. Accolades poured in, but I was too wrecked to really appreciate any of them.

B.Y. came to the podium after the screening and said "Maintenant je cherche du travail," and everybody laughed. From our respective seats he introduced me, Boden and Bradchuck to the audience (not failing to mention that Bradchuck is indeed the spawn of Bettina Bradchuck). He said that you were in Casablanca and then propagandized both of us, telling everybody about our education, careers, the film fests in which our films have played etc.

Luc Vinet, in his speech immediately following, responded to the film by insisting that McGill was deeply rooted in the francophonie and had been for 200 years. I don't think the film suggested otherwise, really, but Vinet wanted that to be clear. B.Y. told me he's nervous about how McGill Public Relations is going to react. They apparently wanted to see the film before showing at the IHAF and B.Y. refused. This refusal has made them paranoid, he says. I wonder how they'll like our evil portrayal of John Cleghorn, who gave the university 200 million dollars!

The IHAF film award went to a very conventional film. Very sleak and normal, in contrast to our primitive and abnormal film. It looked very predictable in the clip they showed and I gave in to internal pomposity about the fundamental superiority of our work.

Unfathomably, I joined Boden thereafter at a party at Bartek's abode and remained awake until 3 in the morning. I was delirious and seemingly jet-lagged, sleeping for some 7 hours before rising for a tranquil, solitary meal at the Polish Batory. I had a cup of Barly Soup, a Kanapka, a Bodenberry juice and one of their wierd desserts before making our habitual migration across the street to the Olympico. This act was made in solemn tribute to our first, utterly accomplished and thoroughly successful summer of documentary filmmaking. How oft, O Forsberg did our minds bear fruit in this near-daily passage across St-Viateur street!

Polish girl was absent. Same desperate freaks over at Olympico: the blubbering fat man in ill-fitting tweed suitjacket and sweatpants, the overcoated, pale-faced darkling with knee-length dread-locks of dirt, and of course, the lounging activists of eternity bitching about gentrification over their cafi-au-lait.

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R.

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Notes on the première of *Les Deux McGill* (Rankin-Forsberg/2003/14 min) at the annual congrès of l'Institute de l'histoire de l'Amérique française

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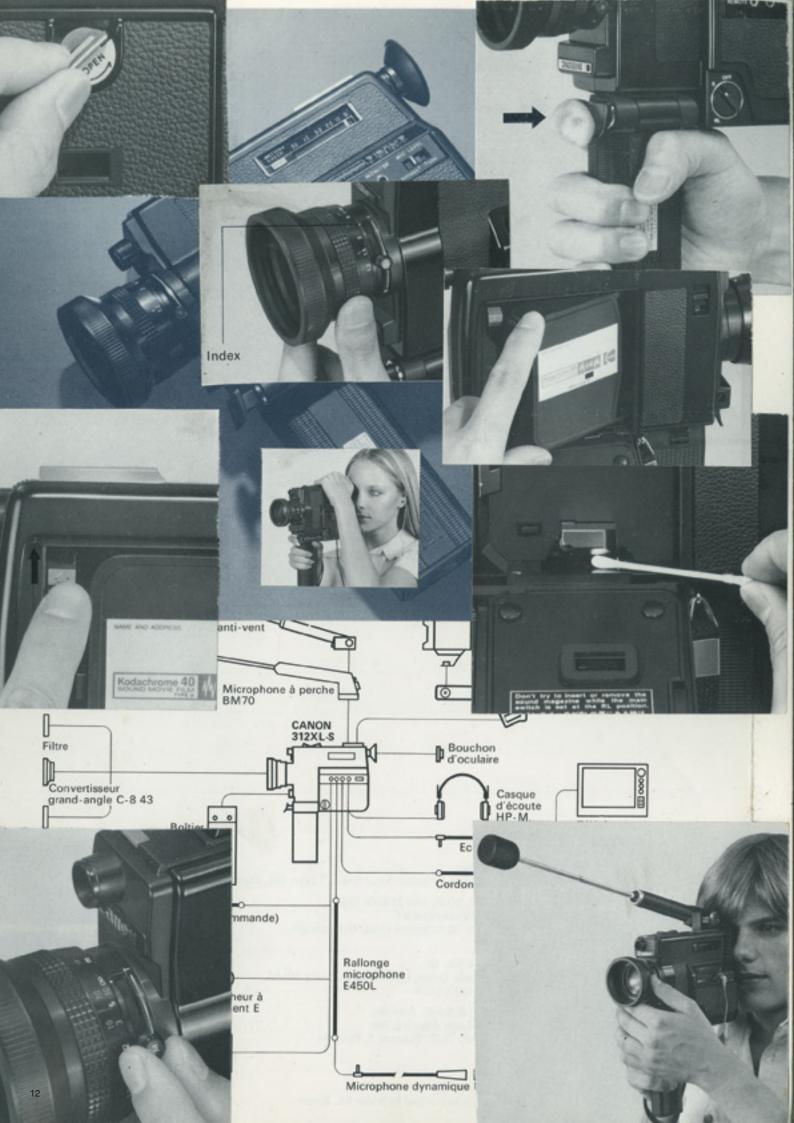


פיתוח והדפסת תמונות

פיתוחי סרטים



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West side of Winnipeg's Main Street just north of the Portage and Main intersection in the early 1900s.

Morley

1 Jan 2004 greatings Forsberg; Ma nish ma? My sojoven in Winnipes has produced little mothial program. The Rivard films continue to feeth silently in their constant, unloved and undiscovered. Tent mi ex. We will explore them together when the Ressemblement national to Manitoba stryes its first siance open

the banks of the Assiniboine. My notebook of field Exp activities is brimming outa. 2 Paise my New Year's Bartles N' Jomes to our illustrious future! ? Gope all is well in liveril ad you're clodging the Anthrox succenfully and traversing the Veffe Road with the sure-footedness of a Neger Ibex. It should not be ground that Winnipers is the hebitakian site of many beachiful women of seemingly smitten libido. Even Modey Welker could depend on feminine charity in this trans.

I'm reading the desperate journels of antarchic explorer,

Ernest Shackle tom. We have much to discuss. Hope New Year.

PIBIDIT Shalom, PUBLISHED BY DESIGNITYPED 2002 REPRODUCED FROM APPRITUATION FROM NICHARCHIVES OF MANITOBA

PIBIDIT Shalom, RANKIN

Canada

WALTER FORSBERG

THE HORIZONTALIST MANIFESTO /

WE call ourselves l'Atelier national du Manitoba-to distinguish ourselves from the 'Canadian filmmakers'-this horde of rag-pickers which makes good business out of its old rags.

WE declare the new films, the 'Hollywood-North' ones, the banal ones and others of this kind-are leprous.

-don't go too near them! -turn your eyes from them! -they are deadly! -danger of infection!

WE maintain the future of the art of Manitoba film lies in the disregard of these fabrications. The death of 'My Big Fat Greek Wedding-Cinema' is necessary for the survival of true Manitoba film art.

WE appeal to hasten its death.

NOUS croyons que Pierre Falardeau est le seul cinéaste qui a correctement représenté la culture anglophone du Canada. Pierre Falardeau est invité à rendre une visite officielle à l'Atelier à n'importe quel moment convenable.

WE educate the New Manitoba Man. The New Man, freed of his hoop-jumping and Morley-Walker-sychophance, in the role of Cultural Officer will be an artistic génie unto-hisself. The New Man, in scholarship upon the banks of the Assiniboine, will engage the Good Cinema-in creation, appreciation, and harvest.

WE reject the cool malice of hand-held camera images. In staunch defiance, WE wish to resurrect the leering, high-speed zoom-in from the lonesome grave where it still festers, somewhere in late 1960s.

WE compose ciné-poems about our civic prison of misery.

WE believe in the narrative perfection that lies within the abstracted limelight underneath the scratch films of Stan Brakhage, the single frame savagery of Bruce Conner, the absurdist stuttering of Martin Arnold, the obsessive Super-8 of Robert Morin and the meticulous geometries of Norman McLaren. WE wish to infect our dramatic plots with the formalist energies of these disfigured children of cinema.

WE feel cheated and unsatisfied when movies attempt to ingratiate themselves with punch lines and surprise endings-in the age of irony, there are no punch lines.

LES HORIZONTALISTES: MANIFESTE

WE are inspired by the Wagonwheel and aurora borealis.

WE believe that every frame of film and every whisper of sound must be dehumanized beyond belief through the use of hand processing, Super-8 to 16mm blow-ups, Xerox photocopiers, desynchronized shutter speeds and optical printing. The use of video is encouraged provided that it is recorded on low-fi VHS cassette cameras characteristic of the early 1980s and then transferred and re-transferred ad infinitum from one VHS tape to another and back again. Digital technology (that scourge of Dogme!) is hateful, but Betamax may win amnesty on the condition that it too is subject to generational decomposition. Only in this way can cinema achieve the depth of self-loathing and self-destruction worthy of its new homeland in Winnipeg.

WE dazzle the snowflakes with our projectors.

WE recognize the masters and their contributions. Monty Hall! Fred Penner! Burton Cummings! Bill Mosienko! Doug Henning! Bill Norrie! Nick Hill! These, the pariahs of phosphorescent Winnipeg stardom-agitate the permafrost and witness its lambent glow!

NOUS proposons de vivre dans un Manitoba possible, un Manitoba qui s'est fait perdu quelque part dans les nuages du passé; un Manitoba qui aurait pu été (un Manitoba qui aurait dû été!) s'il n'a pas ratté son rendez-vous avec histoire à la fin du 19e siècle. NOUS avons décidé d'habiter dans ce Manitoba-là et nous rêvons du jour où la langue anglaise s'éffondra une fois pour toutes. It is our sincere hope that Pierre Elliott Trudeau's bilingualism policy secretly aimed to destroy the English language, for we believe this is a resolutely good thing.

WE demand:

-away

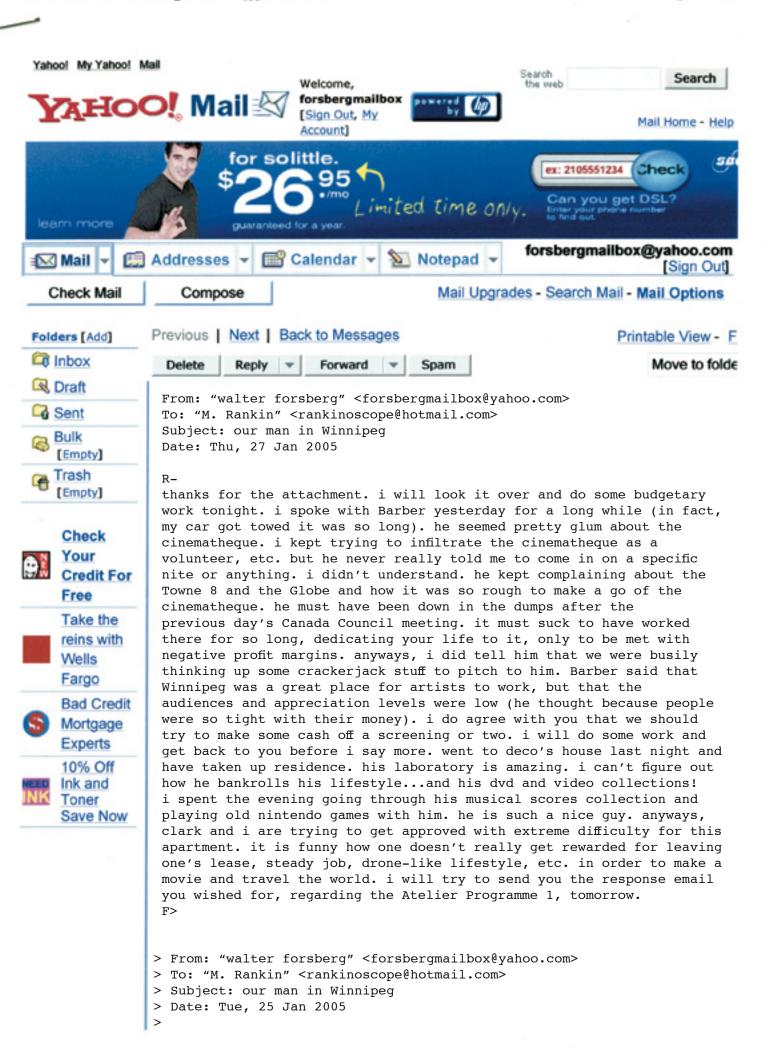
from the formal bouquet-throwing of the empty 'contemporary Canadian' film; from the claws of imitative, careerist cinematic hucksters; from the sweet hugs of opportunistic critics and proclaimed authorities of movie.

-away

into the field of cultural introspection and civic self-loathing; toward the construction of film community worth its weight in Nips; closer to the Filmic Eucharist.

Notre lutte est une lutte de liberté et de l'indépendence. Notre pays, la vraie patrie de notre Manitoba, c'est le Québec, pas le Canada. Nous avons confiance, qu'un jour, il y aura un rendez-vous normal avec histoire que le Québec tiendra, et nous avons confiance que le Manitoba sera là avec lui, ensemble, pour y assister.

Janvier, 2005



```
> apologies for negativity in last night's email. i was paying $7 an hour
> for web service. now i am comfortably situated in the "U Dubs" computer
> lab using Chrissy's internet user name. chrissy is such a nice girl! we
> had a morning skate and breakfast on the assiniboine today--already my
> second skating session. i chatted with your mother yesterday, trying
> to entice her for coffee. she said that she is quite busy with french
> classes this week, but perhaps next. she also mentioned that you
> received skates for Xmas. i have informed Clarkie of the necessity for
> early rising, weight lifting, and skate sessions on the assiniboine as
> a part of the Atelier fitness regimen, but he isn't so convinced of the
> payoffs.
> already scoped some prime billboard targets for the "Civic Heads"
> project. i am thinking the first will be a black and white print of
> Maddin's 'my jolly corner' photo with Arial Black text underneath
> reading: "MAD" or "MADD". i think a tiny "ATELIER NATIONAL" tag-on
> will be some nice unauthorized promotion. my Paizs text is tentatively
> "PAIZSZSZS" or some variation, but we will need to think up good Burton
> Cummings text--"STAND TALL," maybe. i think these will be good
> 'teasers' for the Atelier--kind of like those Coke ads in montreal that
> at first simply stated "OK" and then a few months later added "C" and
> "E" on either side of that slogan. people will be abuzz with curiosity
> as to what the Atelier is.
> i am planning to spend the afternoon job searching on the
> interweb--thanks for that link. orloff has lauded "Wanderlust 2: Thunder
> on the Track" as a "small masterpiece," so i feel already that my
 penance in Indianapolis has been validated.
> excited about the Atelier space, man! that elevator is the bomb. we
> should conduct meetings in there, acting as Gene Hackman/Seymour
> Cassels/Royal Tenenbaums-type elevator operators. i will see to it that
> you are offered every luxury as our resident houseguest. the living room
> will convert nicely into a bedroom for you at your will. we'll set you
> up with a little chest of drawers, a nice reading lamp, and even your
> own toothbrush holder, brother. i feel like the 3 of us living
> together will carry none of the pretense or awkwardness that andrew's
> living with graham does. plus, andrew's hide-a-bed couch is much more
> comfy than my air mattress will be. anyways, must go hit the pavement
> for work.
> thanks again for your words of support.
>
> F.
> ps: i was thinking about strolling into Kern-Hill in my dapper
> pinstripe suit this week, to make some audio-visual inquiries. advise
> if you want to go ensemble. also, the Gauthier Car Dealership has
> begun to fetishize their own lo-fi 1980s commercials by re-broadcasting
> clips of them in their newer commercials. do you remember these at all?
> i have forgotten to chat about fundraising, but it is fun and exciting
> for sure. i'll get back to you on that.
>
>> From: "M. Rankin" <rankinoscope@hotmail.com>
>> To: "walter forsberg" <forsbergmailbox@yahoo.com>
>> Subject: our man in Winnipeg
>> Date: Tue, 25 Jan 2005
>>
```

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>> F:
>>
>> Apartment sounds grand. Maybe we should definitely hoard it away
>> from those biznitches. I can live with mother until Clarkman sets
>> himself westward, no problem, especially if I can rely on some
>> hide-a-bed amnesty from time to time.
>> I went and looked at some jobs at this website:
>> www.franco-manitobain.org and it significantly calmed my Winnipeg
>> fear & loathing. There are a few good-sounding joe-jobs in there
>> - esp. the short-term Festival du Voyageur jobs. I'm also frankly
>> pumped about applying to the McLaren. Even more so, I am severely
>> pumped about fundraising. It sounds like the very best way to make
>> money.
>>
>> My friend Louis-Pascal from Québec City will be in Winnipeg on Feb
>> 18th & 19th to participate in a documentary at Les Productions
>> Rivard. This would be a potentially good opportunity to do some
>> glad-handing. I've also been reading about BravoFact! and - BY
>> JESUS! - we have to do a few of these!!!
>>
>> Sorry to hear about your temporary shelter. It reminds me of that
>> scene in Shakespeare's obscure tragedy, "Corialanus" in which
>> Corialanus is thrown out of his Citadel and has no choice but to
>> seek shelter in the castle of his worst enemy, who takes advantage
>> of the situation and sodomizes Corialanus savagely. Glad deco is
>> coming through on Wednesday.
>>
>> I've been making very, very detailed lists of our Atelier
>> initiatives and we should begin constructing a rigid, day-by-day
>> syllabus for the first few months. I wish I could head to Winnipeg
>> immediately. I am very eager to get rolling on all these projects.
>> Hope all's well, brother. Let me know what's happening.
>>
>> R.
>>> From: "walter forsberg" <forsbergmailbox@yahoo.com>
>>> To: "M. Rankin" <rankinoscope@hotmail.com>
>>> Subject: our man in winnipeg
>>> Date: Mon, 24 Jan 2005
>>>
>>> R-
>>> yes, i apologise for not getting back to you. my weekend has been
>>> filled with kind shunnings of shelter. night one was spent
>>> drunkenly on the futon of summer past. last night and tonight,
>>> my bed is made on graham's makeout couch. deco said to move in
>>> wednesday, so i might have to sweet talk amelia and pony for one
>>> more night. i have thought of visiting grandma, though. we've
>>> nearly sealed the deal for the Roslyn apartment in word, and will
>>> be doing so on paper hopefully this week. it is sure swanky man.
>>> you will love it, and there will be ample room for your nomadism.
>>> in fact, it is a really great Atelier space. not the kind of
>>> "conversation" empty loft floor i had in mind--more along the lines
>>> of Chasen's nice St. Denis mansion apartment. the elevator is
>>> unbelievable, and it is clear to me that there must be elevator
>>> scenes in all upcoming movies. you will be amazed. looking for a
>>> job, presently. signed up to volunteer at the cinematheque today,
>>> which brought me hope. joe-jobs (like Extreme Pita) inspiring fear
>>> of winnipeg in me. end of the week will bring more news. i will
>>> keep you updated.
>>> F.
>>>
```

ATELIER NATIONAL DU MANITOBA Assignment #1: le 21 février 2005 Le sujet Winnipegois (2 months/50 points)

Nom: Matthe Etches

A. Subject

Choose a singular Winnipeg phenomenon, characteristic or quality for reflection. While multiple Winnipeg ontologies may be incorporated, all must relate back to this singular Winnipeg element. Though no constraints of genre are placed on the selection of subject, it should be noted that traditional narrative and dramatic forms could significantly detract from the purity of meditation on le sujet Winnipegois.

B. Music

Choose a piece of music for which no visual accompaniment (ie. traditional music video) has been previously created, or is easily remembered by the public imagination. Attempts to maintain musical continuity free of computer butchering are encouraged. Though no constraints of genre are placed on the selection of music, the ATELIER declares autonomy from copyright laws for this assignment and professes its respect for pre-constitutional Canadian popular music.

C. Format

All visual accompaniment and imagery for Subject and Music shall be created using Super 8. Use of pre-existing film or video imagery will be tolerated, provided such use is: a) complimentary to real, primary filmed images; and/or, b) inventive and meritorious. The ATELIER Production and Safety Committee will accept proposals in writing that seek permission to deviate from these Found Footage stipulations. Given the facility of computer montage when editing music and image, the use of video editing programmes such as Final Cut Pro and Avid will be accepted; the ATELIER will provide editing equipment free-of-charge.

D. Examples of Confirmed Participant Projects

Matthew Rankin:

A. Winnipeg Yellow Brick Apartment Architecture

B. "Destiny" by Paul Anka

Walter Forsberg:

A. Burton's Town

B. "Stand Tall" by Burton Cummings

Mike Marvniuk

A. St. Boniface Meat-Packing

B. (Undetermined Song) by Loverboy



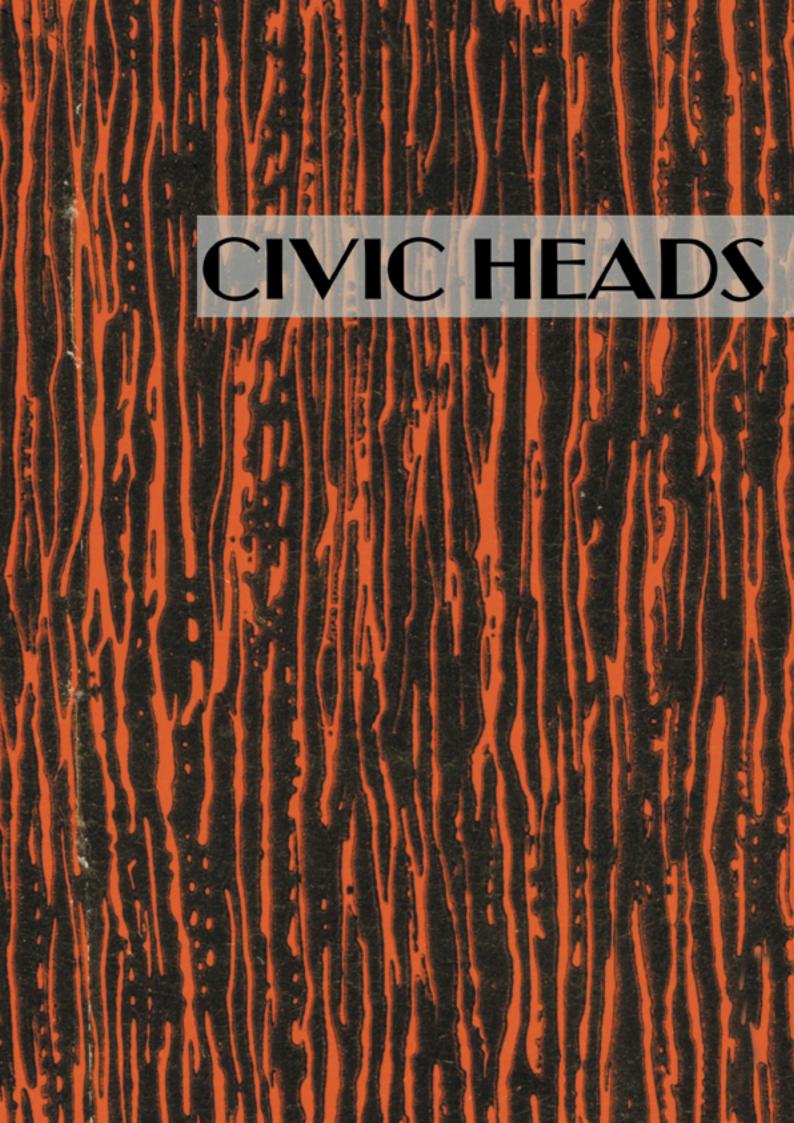




On the set of Mike Maryniuk's Give Beef A Chance

Dear motherfreking FREES, I was driving down your street to Lay when I sew your ficking house & I sew your antagonizing Fricking GAH flag, you sepretist freking home sick bustafts. You meke me slaughtered with your Red Usignie's and Gevard Departenis. How fare you fucking gay thing like that in PUBLIC airspace? That is probably illegal. Our tax dollars are paying for that ar your nazist sick disgisting stag is fricking flying in you propagatists. I mean the English liberated you if taught you everything & this is how you repay them! fuck you. sick homos. Luck you. A citizen. (Of CANADA.)

Hate mail received in response to the flying of the provincial flag of Québec at 205 Ruby Street, circa 2005







TOURTON CUMMINS, YOU KNOW, HE'S GOT THE SALISBURY HOUSE AND, YOU KNOW, IS A PROMI-NETT FIGURE IN WITHDEG, BUT THESE JUST KIND OF SEEM TO SAY HE'S STILL JUST A PERSON, AND HE STARTED OUT IN WITHDEG, JUST LIKE EVERYBODY ELSE IN WITHDEG, HE DEALT THROUGH ALL THE WITHERS, AND ALL THE POTHOLES AND, I DON'T KNOW, JUST MAYDE WE ALL HAVE THE POTENTIAL OF BURTON CUMMINS, TOO."

-- Christy Cheveu, Winnipeg Citizen

"HE'S TRYING TO COME BACK MORE OFTER NOW, WHEREAS BEFORE HE JUST KIND OF WENT TO LA. AND FORGOT ABOUT US BACK IN WINDIPEGLITHINK THAT'S BASKALLY THE RELATIONSHIP, A LOVE-HATE RELATIONSHIP, THAT A LOT OF PEOPLE FROM WINDIPEG HAVE WITH HIM."

-- Earl Hall, Winnipeg Citizen

LIKE I SAID, IVE GOT NOTHING AGAINST THE GUY, BUT HE HAS, ON MORE THAN ONE OCCASION, MADE A FUSS ABOUT THE FACT THAT WE DON'T GIVE HIM THE CREDIT THAT HE'S DUE."

-- Francine Mortin, Winnipeg Citizen



I SEE POSTERS PLASTERED ALL OVER THE STAIRWELLS AND COLUMNS AND WALLS AND EVERYTHING ELSE, AND I SEE IT AS A MAINTENANCE PROBLEM. I DON'T SEE IT AS ADVERTISING, I SEE IT AS A MESS, I MEAN, ALTHOUGH YOU RECOGNIZE THE POSTER AS BURTON CUMMINGS, WHY IS IT THERE? WHY DOES IT HAVE TO BE ON THE WALL? WHY CANT IT BE ON A BULLETIN BOARD THAT WE SUPPLY FOR POSTERS?

-- John Mainer, Acting Virector of Physical Plant;
 University of Winnipeg

TIM OF PORTAGE AVETUE ACROSS FROM PORTAGE PLACE AT A HARDRESSING SALOR, AND I DIDN'T UNDER-STAND WHAT THEY WERE ABOUT. IT WAS JUST A BIG PICTURE OF BURTON CUMMINGS AND WRITING UNDERNEATH IT. I WAS LOOKING TO SEE WHERE THE CONCERT WAS AND NOTHING WAS MEMITIONED, BUT I THINK HE'S GREAT. I THINK HE'S SOMETHING WITIPEG'S GOT TO BE PROUD OF, IF THERE WERE MORE BURTON CUMMINGSES IT WITIPEG, WE'D PROBABLY BE RECOGNIZED AS A LARGE CITY IN THE EMTERTAINMENT WORLD."

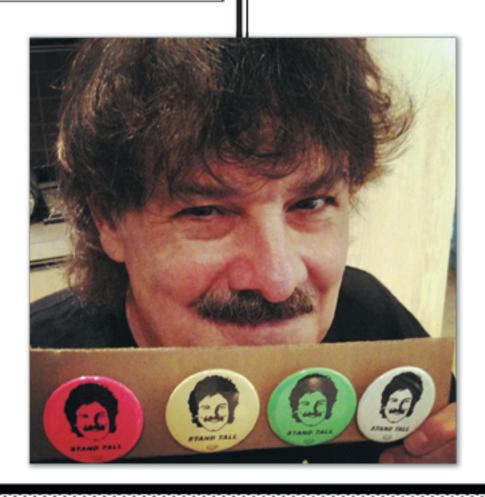
-- Don Grywacheski. Winnipeg Citizen

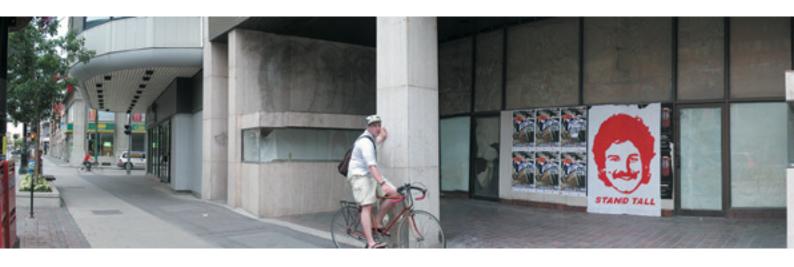
I THINK VANDALISM IS THE PERFECT MEDIUM FOR A PUBLIC ART PROJECT IN WITHDEEL BECAUSE WITHDEEL IS FULL OF VANDALISM. PORTAGE PLACE IS VANDALISM. THE MTS CENTRE IS VANDALISM. THE PEOPLE WHO REDECORATED THE SALISBURY HOUSE AND RIPPED OUT ALL OF THOSE INCE RED LEATHER AND ARBORITE SEATS ARE VANDALISM. ANY FLOWER PLANTED ON NORTH MAIN DEFACES THAT TERRITORY, REALLY, WE FELT THAT IT WAS A GOOD DEA TO VANDALIZE THE CITY WITH ITS OWN IMAGE. RATHER THAN SOME KIND OF WORTHLESS. CHUMP-CHARGE VISION OF WHAT A REAL CITY SHOULD LOOK LIKE."

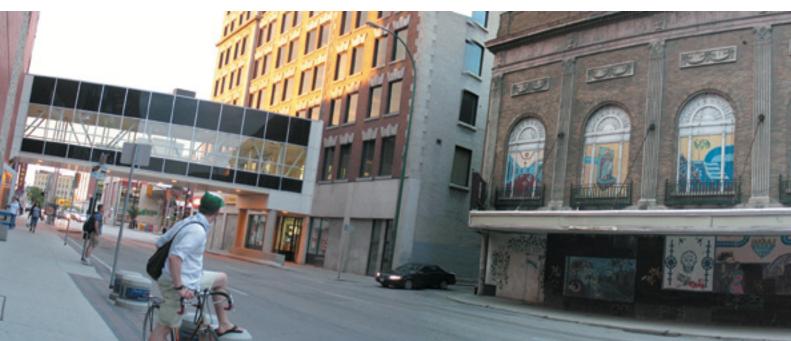
-- Matthew Rankin

THEOPLE ASK US, ALL THE TIME, WHY ARE YOU HERED ARE YOU SERIOUS ABOUT THIS? ARE YOU MAKING FUIL OF US? IT KIND OF JUST PROVES THIS PHETIOMETION OF WITHIPEGGERS BEING HATEFUL OF THEMSELVES AND THERE OWN CULTURE, WHILE AT THE SAME TIME VERY PROTECTIVE OF IT."

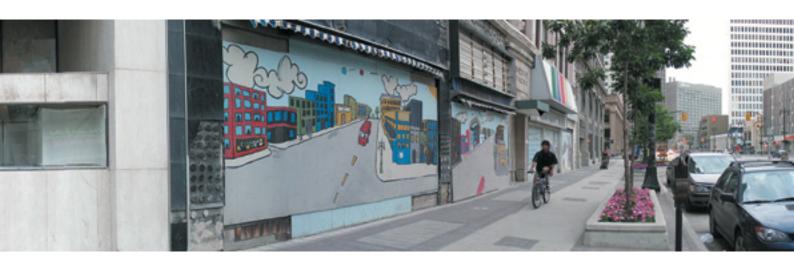
-- Walter Forsberg















Hey, what's that on the road — a head?

By Gabrielle Giroday

MOVE over, Bears on Broadway.

It's murder on Winnipeg streets — at least according to local artists who have started splashing the phrase — and others — on sidewalks and walls, along with headshots of their favourite local celebrities.

If you've noticed a portrait of former longtime mayor Bill Norrie on the side-walk with the slogan "murder capital" underneath, or Winnipeg rocker Burton Cummings' head posted on a lamp post with the words "stand tall," you're a part of the Civic Heads campaign.

With 973 heads posted around the city by an anonymous collective of artists since March of this year, the vandalism is inspiring head-scratching by city officials about the motives of the project.

Continued
Please see HEAD SHOTS A4



WAYNE GLOWACKI / WINNIPEG FREE PRESS

Bizarre portrait of former mayor Bill Norrie on Stradbrook Avenue.



EG FREE PRESS, SATURDAY, OCTOBER 8, 2005

Head shots

Continued from page A1

About 60 centimetres in size, the images of a suited Norrie are painted onto sidewalks using stencils, with the tagline "murder capital." Posters featuring Burton Cummings' headshot — complete with moustache — have been plastered around town.

The installations, both posters and paintings, have popped up on doorsteps in Osborne Village, the sides of supermarkets on Wellington Avenue, and on streetlamps in the Exchange, among other spots.

"It's certainly not something we want posted around the city... We try and remove this stuff as quickly as possible," said Bob McDonald, spokesman for the city's public works department.

McDonald said graffiti that highlights Winnipeg's status as having the highest number of murders per capita isn't prime advertising for the city.

The approximately 20 artists behind the unusual project disagree, saying the reference to "marder" has a different spin.

In a two-page manifesto, the group which calls itself the "Atelier national" and communicates solely through email with the media—said the mission of its project is to retain the original character of the city, which they said is being "murdered" by the removal of local landmarks like the Eaton's building and the Harman's Pharmacy lunch counter.

"Winnipeg has tried to negate its own identity for too long, vandalising our streets with banal and soulless objects," said a letter to the Free Press explaining the nature of the bylaw-flaunting project.

Quirkier

The artists added they used figures like Norrie and Cummings to remind Winnipeggers of quirkier elements of the city's past.

They were disappointed to see some of their favourite downtown buildings demolished.

The artists said they planned to continue the campaign, using unusual pieces of Winnipeg trivia to draw attention to what they considered to be "sacred artefacts" of the city's history — no matter what the reaction.

"Most of... (the Civic Heads) have been scratched off, painted-over or otherwise destroyed," wrote the artists, adding there were more Civic Heads to come.

Meanwhile, bystanders had their own

interpretations.
"It looks like some kind of anti-capitalist thing, but I have no idea what Bill Norrie's doing on there," said Randy Eros, a 49-year-old sheep farmer strolling on Portage Avenue, who stopped to marvel at the images painted onto a fence near where the new Manitoba Hydro Building is to be erected.

Others said they enjoyed the installa-

"Trather like renegade art, they're all part of free speech," said 40-year-old publishing assistant Carolynn Smallwood.

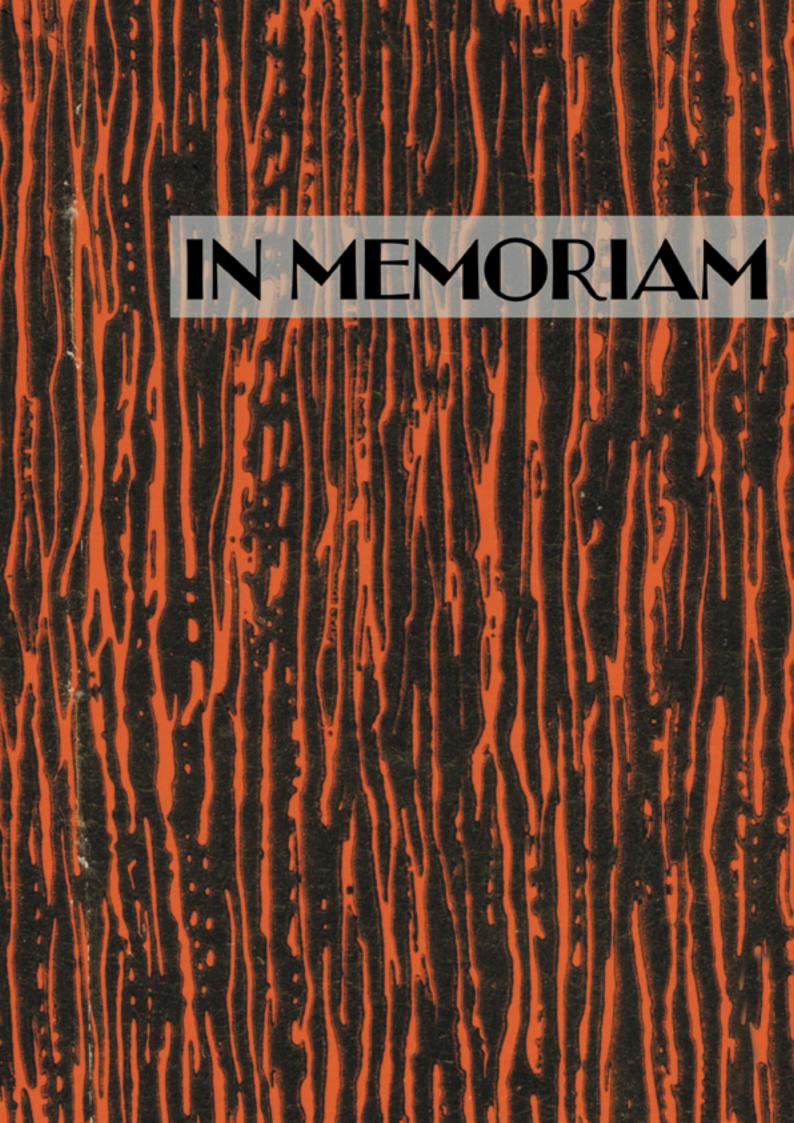
The city noted the graffiti hotline had not received any complaints about the installations so far, and Norrie said he was not troubled by his brush with postmayoral fame.

"This is the first I'd heard of them," said Norrie, with good humour. "There's a lot of things you learn to deal with after you've been in public office."

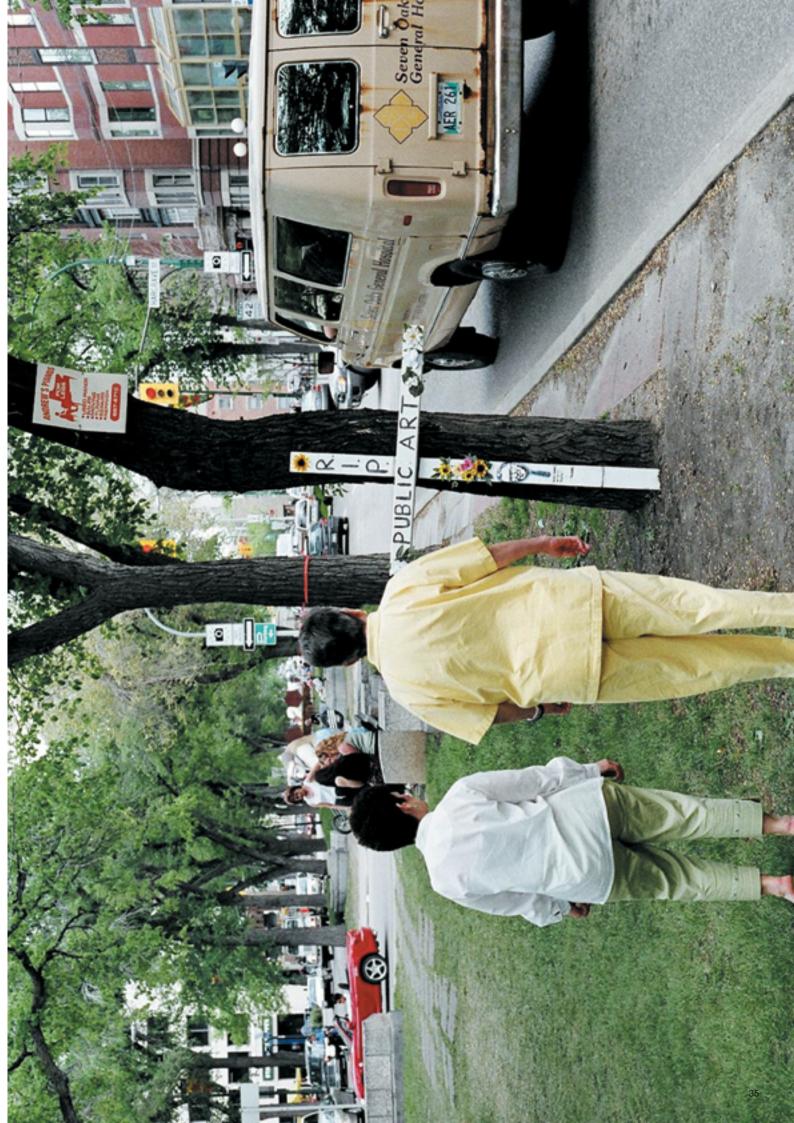
gabrielle.giroday@freepress.mb.ca











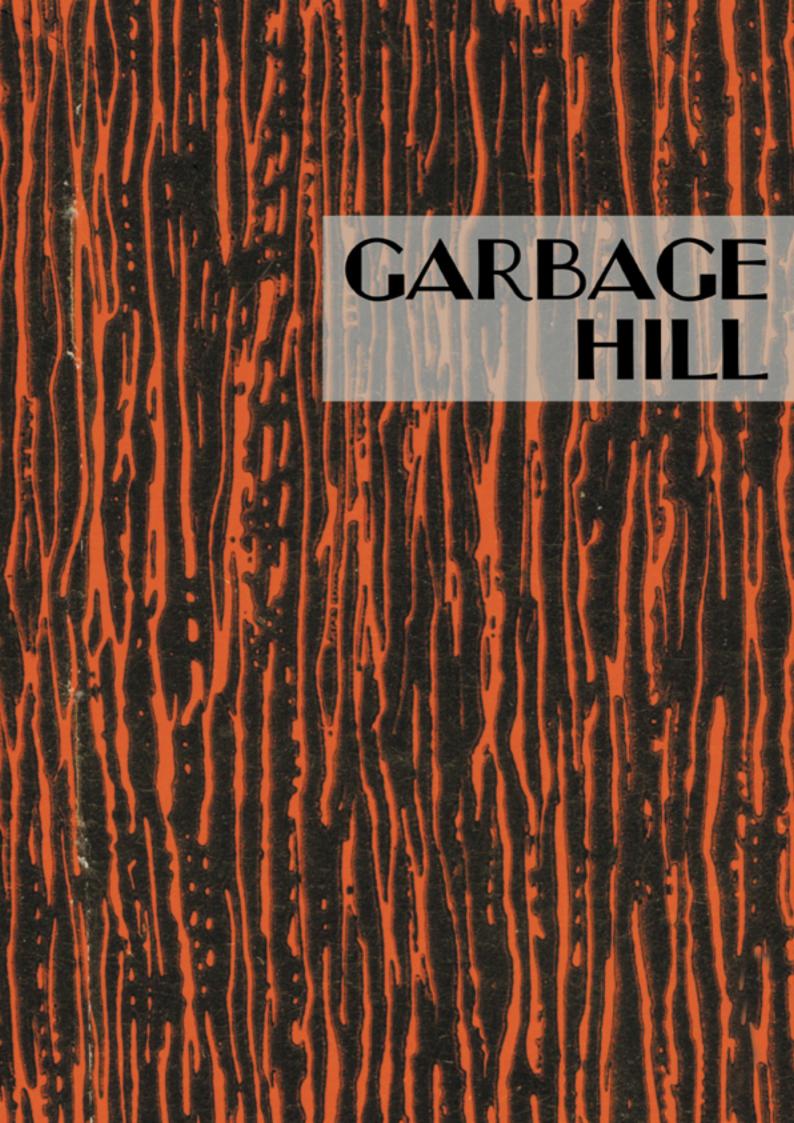














PROPOSAL TO THE WINNIPEG ARTS COUNCIL FOR A CURATORIAL PROJECT TO BE UNDERTAKEN BY

L'ATELIER NATIONAL DU MANITOBA

DEMEANED AND FORGOTTEN!

A FOUR-PART RETROSPECTIVE STUDY ON

WINNIPEG

AS AN OBJECT OF CINEMA

PROJECT AT A GLANCE

"DEMEANED AND FORGOTTEN!" will be the first major exhibit of the Winnipeg film arts commune and think-tank, l'ATELIER NATIONAL DU MANITOBA. It will consist of four separate evenings of screenings of local film and video work that help us to understand the meaning of Winnipeg as a place, an experience, a texture, an identity. The programme will be curated by ATELIER Film Arts Officers Matthew Rankin and Walter Forsberg.

The impetus behind this retrospective is born firstly from the observation that Winnipeg has become something of a fetish object in (mainly independent) film work over the course of the 1990s, most famously in the work of G. Maddin, N. Gonick, J. Solylo, N. Bailey, S. Garrity among others. To the ATELIER NATIONAL DU MANITOBA any critical assessment of the degraded, dehumanized image of Winnipeg to be found in the works of these filmmakers must be explored by surveying other, more obscure, more anomalous cultural and historical phenomena in Winnipeg's cinematic experience. Reconsidering such film phenomena, which we feel have been wrongly despised and shunned from public memory – and in some cases viciously destroyed – forms the central aim of our proposed exhibit. The immense cultural and historical significance of "Ephemeral" film and video art has only recently been acknowledged (in the work of film historians, Rick Prelinger and Gene Walz, as well as filmmaker, Thom Anderson, for example) and the ATELIER knows that Winnipeg will prove itself an important filmic terrain in this nascent movement in media art. This is our mission.

In the pages that follow, we will outline the four programmes to be curated. The first will examine the curious history of Winnipeg television commercials; the second will be a retrospective of VPW cult classics and other televisual deformities; the third will explore short films that have engaged more explicitly and directly with the problem of identifying the Winnipeg experience; and the fourth will consider the meaning of Winnipeg in Franco-Manitoban cinema. Absolutely crucial to the success of this exhibit – and to the mandate of the ATELIER, itself – is to generate deep discussion and renewed interest in the idea of Winnipeg as an object of artistic engagement. As such, each screening will be suffixed by cocktails as well as a mediated panel discussion and Q & A with Winnipeg artists, academics, and other luminaries of Manitoba identity.

DEMEANED AND FORGOTTEN, EXHIBIT ONE:

Vague Memories of Kubasa: An Ephemeralist Study of the Fetishized Winnipeg TV Commercial (1975-1992)

SYNOPSIS

The Atelier National du Manitoba considers locally produced television commercials to be historic works of art that must be preserved and promoted. We insist, with total earnestness and veneration, that these exotic artifacts of Winnipeg commerce are lucid and highly expressive transmitters of this obscure Prairie city's most profound and misunderstood secrets. We also submit that the embryonic genius of Winnipeg cinema may be detected within this degraded, low-budget and lo-fi video canon. They are works of art and must be recognized as such.

These mysterious works – many of which waft like ghosts out of the coffins of now-defunct Winnipeg enterprises – must be retrieved and showcased in public. Fortunately, many of the titles below are housed in the private archives of their creators and in the Commercials library of CKY TV. This retrospective is not designed purely for the sake of kitsch nostalgia. Our aim is encourage deep thinking on the network of references (much like the fall of the hockey team, the rise of the mosquitoes, the girth of Burton Cummings) which create a sense of simultaneity between individual citizens of Winnipeg, the life force of our city as an imagined community. The Atelier National du Manitoba is concerned with Winnipeg as a unique space of identity within an historical continuum. With this programme, we aim to penetrate deeper undercurrents within the Winnipeg consciousness.

PROGRAM

Hunky Bill's Perogi Maker (1985)

Kern Hill Furniture Co-op's Greatest TV Classics (Nick Hill, 1970-1995)

Heart of the City, Eaton Place (1988)

You Got It, Park Pontiac

We'd Like to Wish You All the Best...From All of Us...At Landau Lincoln Mercury.

Jim Gaulthier...Chevrolet...Olds...Cadillac.

Kube, a saw: Kubasa (with Stan Kubicek)

"Personal Encounters" Dating Service (1987)

Glazerman Furs [with Cam Clark]

The Crimes of Winnipeg: CRIMESTOPPERS re-enactments, 1980-1992.

Jim Gaulthier, Chevrolet, Olds, Cadillac.

DISCUSSION

The Exhibit will be followed by a 30 minute panel discussion. Potential panelists would include Prairie historian and media scholar, Professor Gerald Friesen, filmmaker and former VPW artist Guy Maddin, VPW veteran and long-time civic election candidate, Natalie Pollock, journalist Krista Erikson, musician Marty Green, current Mayor and Winnipeg entertainment guru, Sam Katz, as well as singer-songwriter/Salisbury House mogul, Burton Cummings. The discussion will be mediated by an emissary of the Atelier national du Manitoba, and a performance by *Math with Marty*'s Marty Green will follow.

DEMEANED AND FORGOTTEN, EXHIBIT II:

LO-FI Fantasies:
An Ephemeralist Retrospective of VPW Cult Classics, 1975-1994

SYNOPSIS

The VPW community television station was revamped, remodeled and renovated in the late 1990s in an aggressive and self-conscious effort to modernize and "refine" its image. The result of this evidently self-loathing démarche ultimately took the dubious form of "Shaw Cable." This "Shaw" outfit promptly holocausted the entire Videon Library and all related documentation. These hateful purges effectively left Winnipeggers without any popular means of seizing the TV airwaves and much of its nascent television culture was lost to the mists of time. Through careful research of personal VPW recordings as well as contact with former VPW artists, we have managed to piece together the remains of this wrongfully despised chapter in Winnipeg television history. Much like VPW's kissing cousin, the local TV commercial, these works of television reveal obscure realms of the Winnipeg ethos and must be contemplated and reconsidered by a 2005 audience. LO-FI Fantasies will explore the following disfigured televisual gems which aired between 1975 and 1994:

PROGRAM

Survival (with Guy Maddin & Greg Klymkiw)
What's New Pussycat? (John Brodner)
Math with Marty (Marty Green)
Pollock n' Pollock (Nathalie Pollock)
Ballroom Dancing (Josie and John Wilsbech)
Magic Mike's Castle (Mike Likey)
The Rockets
The Cosmopolitans
Archie and His Friends (Robert Swarts)
Jerry Blackwell vs. Mad-Dog Vachon at the Winnipeg Arena (Roy Ducharme)

DISCUSSION

The Exhibit will be followed by a 30 minute panel discussion. Potential panelists would include Prairie historian and media scholar, Professor Gerald Friesen, filmmaker and former VPW artist Guy Maddin, VPW veteran and long-time civic election candidate, Natalie Pollock, journalist Krista Erikson, musician Marty Green, current Mayor and Winnipeg entertainment guru, Sam Katz, as well as singer-songwriter/Salisbury House mogul, Burton Cummings. The discussion will be mediated by an emissary of the Atelier national du Manitoba, and a performance by *Math with Marty*'s Marty Green will follow.

DEMEANED AND FORGOTTEN, EXHIBIT III:

From This Venice of Frozen Tears: Winnipeg as Cinematic Object

SYNOPSIS

An exhibit of auteur films which have made achievements in seizing Winnipeg as an object of cinema, whether in dramatic, experimental or documentary form. The central argument of this programme will contend that the meaning of Winnipeg may be both accessed thematically and formally by the filmmaker and even accidentally by those who would in fact aim to ignore Winnipeg's cinematic presence. Indeed, as this programme will attempt to show, Winnipeg's being has less to do with geography and citizenship than with sensibility and feeling. A filmmaker need not necessarily be from Winnipeg – or even know where it is! – to create a masterwork of Winnipeg cinema. Special attention will also be given to the formal role of image degradation in contemporary Winnipeg film endeavours.

PROGRAM

Work and Money (Greg Hanec, 9 minutes, 1983)

Mr. Right (Barry Gibson, 7 minutes, 1988)

The Obsession of Billy Botski (John Paizs, 26 minutes, 1980)

Mainstreet Soldier (12 minutes, Leonard Yakir, 1972)

Ted Baryluk's Grocery (12 minutes, John Paskievich, 1976)

Slaughterbed (Mike Maryniuk, 9 minutes, 2004)

Happy Birthday (Victoria Prince, 6 minutes, 2001)

Winnipeg IF Day (Lucien Lebel, 4 minutes, 1944)

Mr. Bus Stop (Pierre Naday, 6 minutes, 1991)

Paul Tomkiewicz: Streetcar Switchman (11 minutes, Roman Kroitor, 1953)

Le Voleur vit en enfer. (Robert Morin, 10 minutes, 1984)

DISCUSSION

The Exhibit will be followed by a 30 minute panel discussion. Potential panelists would include Prairie Historian, Gerald Friesen, filmmaker and critic, Patrick Lowe, filmmakers Norma Bailey, Sean Garrity and Noam Gonick, Manitoba Film Scholar Gene Walz, Winnipeg novelist Margaret Sweatman, former Mayor of Winnipeg, Bill Norrie, Winnipeg musician John K. Samson as well as singer-songwriter/Salisbury House mogul, Burton Cummings. The discussion will be mediated by an emissary of the Atelier national du Manitoba, and cocktails will follow.

DEMEANED AND FORGOTTEN, EXHIBIT IV:

Au coeur troublé de l'Amérique: Regards sur le cinéma franco-winnipégois

SYNOPSIS

The Atelier national du Manitoba, being an institution composed of Anglophone artists who wish to live and work only in French, is particularly concerned with Manitoba's francophonie and its cinematic experience of Winnipeg. The founding manifesto of the Atelier national du Manitoba requires us to conduct all activities in strict accordance with the still-legal (yet eternally violated) Manitoba Act of 1870, which enshrined complete and permanent French-English bilingualism for the Province of Manitoba. Our exploration of Winnipeg cinema would therefore be incomplete – indeed, it would be to denature the Atelier itself - were we not extend into the Francophone realm. As it happens, it was in the very heart of this francophonie where Manitoban cinema was born, inside the camera of Father Léon Rivard of Îsle-des-Chênes.

PROGRAM

St-Jean-Baptiste, Îsle-des-Chênes, 1933 (Abbé Léon Rivard, 10 minutes, 1933)
Motus Maestro (Carole O'Brien, 5 minutes, 1996)
Capsule eléctrique (Alain Delannoy, 12 minutes, 1997)
De Saint-Boniface à la lune (Abbé Léon Rivard, 15 minutes, 1950)
Feeling Oui, Feeling Non (Atelier national du Manitoba, 8 minutes, 2004)
Les francophones en colère (Hubert Gaulthier, 24 minutes, 1970)
Lettre d'amour à Saint-Boniface (Mireille Huberdeau, 12 minutes, 1999)

DISCUSSION

The Exhibit will be followed by a 30 minute panel discussion. Potential panelists include Professor of Political Science at the Collège universitaire de Saint-Boniface, Raymond Hébert, filmmaker Carole O'Brien, playwright Marc Prescott, journalist Manon Roy, President of the Société Franco-Manitobaine Daniel Boucher, former premier of Manitoba, Gary Filmon, as well as singer-songwriter/Salisbury House mogul, Burton Cummings. The discussion will be mediated, in French, by an emissary of the Atelier national du Manitoba, and cocktails will follow.

Date: Sunday, February 6, 2005, 8:49 PM

From: atelier national <atelier_national@yahoo.com>

Subject: hi

To: Noam Gonick <noamgonick@hotmail.com>

Noam!

Hot dog! Those are some fine tips! Many, many thanks. I will speak to Courtland and Shipley over at MidCan. It will take some detective work to piece together the disparate remains of CKND and all of its precious Bea Broda footage, and I suspect it will take more than a romantic steak with Sylvia Kuzyk at Rae & Jerry's to convince CKY to hand over boy-ripper Uncle Bob's now-defunct "Playtime." But we'll see.

Walter and I are pleased that the Atelier manifesto pleasures you. We would be honoured to have you participate on one of our panels this spring. We are also eager to see to this newest installment in the Gonick Canon.

Hope all's well in Winnitoba and thanks again.

Cheers, Rankin

Atelier national du Manitoba www.atelier-national.mb.ca

```
Date: Sunday, February 6, 2005, 1:03 PM
>
   From: Noam Gonick <noamgonick@hotmail.com>
   Subject: RE: Curatorial Question
   To: atelier national <atelier national@yahoo.com>
>
>
>
   Hi boys,
>
   I just read your proposed program and checked out the atelier
>
   website. It sounds like you two should get access to the Videon/
>
   Shaw library (off Waverly on the way to UofM) for a few days of
>
   research. Also, MidCan on Century Rd could be a score for you (I
   have seen old TV commercials on 1-inch video tape in the attic
>
   there -- talk to Courtland Orvis at MidCan -- someone whom you'll
>
   want on a panel, even though running the 16mm lab at MidCan
>
   during the 1970's left him monotone, he no doubt processed the
>
   original filmed commercials of Winnipeg). There is a director
>
```

```
>
    named Shipley who created the K-Tel brand of hard sell
    commercials. He is still kicking and working at MidCan. CKY
>
>
    might also be a gold mine.
>
    I wholeheartedly support your manifesto. When I was in Venice
>
    premiering Stryker, I made a point of telling all Italy
    during a live nationally telecast press conference that
>
>
    Winnipeg cinema should NOT be considered a part of Canadian
    cinema, but as a separate entity. There is a constant risk of
>
    dissolution of our radical regionalism. The policies of
>
    state-funding for english cinema are a constant threat -- the
>
    gate keepers for these monies really don't give a shit about
>
    Peg City, and the Big Fat Greek syndrome which you write of
    has skewed priorities. The emergence of a commercial
>
>
    industry in MB has also been a plague to art filmmaking in MB,
    but I don't want to sound grumpy.
>
>
>
    Anyhoo, good luck in your research -- Winnipeg forever!
>
>
>
    Do you Yahoo!?
>
    Yahoo! Search presents - Jib Jab's 'Second Term'
>
>
>
>
     Date: Saturday, February 5, 2005, 2:04 PM
>>
>>
     From: Noam Gonick <noamgonick@hotmail.com>
     Subject: RE: Curatorial Question
>>
     To: atelier national <atelier national@yahoo.com>
>>
>>
>>
     Hey there, this atelier sounds fun. I remember matthew
     rankin, he makes a brief appearance in my doc. I do not have
>>
     any copies of survival. We borrowed 3/4" tapes from the
>>
>>
     Videon library, digitized what we used and returned the
     masters. I don't know where they'd be now, but it's worth
>>
     calling the cable company and seeing if they still have that
>>
     archive, it was only 8 years ago.
>>
>>
     FYI: Daniel Barrow, a local illustrator and performance
>>
     artist, curated a show of tv projects by winnipeg artists
>>
>>
     last year. I know he used snips of my show Psychic Saturday
>>
     Night, on which Guy was a sometimes choreographer.
>>
>>
```

The ATELIER NATIONAL du MANITOBA & DANIEL BAF

GARBAGE





august 26, 27 & 28 cinémathèque | 100 arthur st. | arts opening night shin-dig | august 26 23h00 @ platform gallery | artspace bldg.

Plus d'informations: www.winnipegfilmgroup.com | w

ARROW Present

ETERAIN

A Retrospective of Discarded Winnipeg Film & TV





) @ 19h00 & 21h15 tspace bldg.

g.

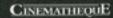
VPW Cult Classics, Lost Winnipeg TV Commercials et le cinéma national de Ouinnipègue



"TOEO POO!



CONSTIL OF SARTS OF WINNIPED





anada Council

onseil des Arts



www.atelier-national.mb.ca

www.danielbarrow.com









VPW Cult Classics #2

Friday, August 26 9:15 pm

Opening Night Shin-Dig to follow @ Platform Gallery

Programme 3

The Self-Destructing Image: Winnipeg as Cinematic Object

Saturday, August 27 7 pm



Canada Council for the Arts

Conseil des Arts du Canada



CONSEIL DES ARTS DE WINNIPEG



peuple...nous sommes peut-être Deuple." - Bill Norrie, le 15 novembre 1976

Programme 4

Kubasa in a Glass: Fetishized Winnipeg TV Commercials (1978-1993)

Saturday, August 27 9:15 pm Sunday, August 28 9:15 pm

Programme 5

Au Coeur troublé de l'Amérique: regards francophones sur l'expérience ouinnipégoise Sunday, August 28 7 pm

Note: in French with English subtitles

CINEMATHEQUE

UIDED POOL



Date: Thursday, July 21, 2005, 7:45 AM

From: Gregory Klymkiw < gklymkiw@cdnfilmcentre.com>

Subject: Re: Re: Survival tips

To: atelier national <atelier national@yahoo.com>

Matthew:

Not sure if I've replied to this, but here goes:

Milksop whiners = bleeding heart Liberals, especially those who would whine and cry prior to cataclysm that if there were a nuclear war, they would not want to live, but in actuality, they'd be the first cowards scratching at your fallout shelter door after the Big One dropped.

As for a bio on Trevor Winthrop Baines, this is impossible. Like all true survivalists, his identity is his own and he would never reveal anything to anyone about his life. All anyone needs to know is that he wishes to spread the Good Word.

Hope this helps and I'd love to see anything you guys put together. The Film Centre is the best place to reach me and get stuff to me.

All the best,

Greg

```
Date: Friday, July 15, 2005, 9:11 PM
   From: atelier national <atelier national@yahoo.com>
   Subject: Re: Survival tips
>
   To: Greg Klymkiw < gklymkiw@cdnfilmcentre.com>
>
>
   Dear Klymkiw:
>
>
   Hope you're doing swell. We've got our hands on two episodes of Survival
>
   and are on the verge of a few more. They will be screened on August 26th,
>
   if you're in town.
>
>
   Daniel Barrow is preparing a pop-up on-screen commentary to accompany the
>
   screening and he wanted me to ask you the following:
>
>
   1.) What is the meaning of the term "milk sop whiners"?
>
>
   2.) Could you write a quite bio for Trevor Winthrop Baines?
>
   If you'd like copies of these I'd be happy to send a tape your way.
>
>
>
   Hope to hear from you soon.
>
>
>
   Cheers,
   Matthew.
>
>> Date:
>> From: Greg Klymkiw <gklymkiw@cdnfilmcentre.com> wrote:
>> Subject:
>> To: atelier national <atelier national@yahoo.com>
>>
>> Dear Matthew:
```

>> I am devastated to hear this news. I can't believe those idiots at Shaw
>> Cable destroyed such important archival material - it truly represented an
>> important cultural movement in Winnipeg's history and I cannot believe

>> organizations that would have been willing to house them. That being said,

>> that they could not have taken the time to find individuals and/or

>>

```
I do not believe they would have kept too many (if any) copies of
   "Survival" as it was not a program Videon was especially fond of (save for
>> the various technicians and artisans who actually worked on it). That
>> being said, one person (whom I believe still works at Videon/Shaw) is Jim
>> MacGregor. I believe he kept a few episodes of Survival tucked away. Also,
>> Noam Gonick might still have a copy of that immortal Klymkiw/Maddin
>> episode which he used for his Guy Maddin documentary. (Laura Michalchyshyn
   made me a VHS dub of that same program, but alas, the tape proved to be
>>
   faulty and I never got around to asking for a replacement.) All that said
>>
   means that I do not have a single copy of the program, but I do believe
>> the abovementioned leads could prove to be fruitful for you. I will
>> definitely be trolling around the festival (primarily at the parties), so
>> it will be delightful to eventually run into you.
>>
>> Oh yes, in addition to Survival, some of my other VPW favourites were
   Myron Chernetsky's "World of Chess", the Greg Zawidowski Show and the Glen
>> Meadmore Show.
>>
>> Regards,
>>
>> Greg Klymkiw
>>
>>
    Date: Monday, June 13, 2005, 4:49 PM
>>>
    From: atelier national <atelier_national@yahoo.com>
    Subject: Klymkiw & Maddin's "SURVIVAL" - A Tribute Screening
>>>
    To: gklymkiw@cdnfilmcentre.com
>>>
>>>
    Dear Mr. Klymkiw:
>>>
>>> I am a Winnipeg filmmaker and who is currently in the process of
    organizing a retrospective of Winnipeg's VPW public access TV shows.
>>>
    Naturally, high on our list is your show, "Survival." Dave Barber from
>>>
    the Cinematheque suggested I contact you.
>>>
>>>
    As you may or may not know, the VPW video archive was completely
    holocausted a few years ago when the station was taken over by Shaw
>>>
    Cable. Every single tape of every single show was destroyed and my
>>>
    colleagues and I have undertaken the laborious work of tracking down
>>>
    private VHS copies of the VPW canon in the name of Winnipeg Film
>>> History.
>>>
>>>
    We've so far we've reassembled What's New Pussycat, Math with Marty,
    The Cosmopolitans, the Abe Friesen show and even Nathalie Pollock's
    curious Pollock & Pollock. It is a pretty strong programme, but
>>>
    frankly, Mr. Klymkiw, if we can't show Survival, it's just not worth
    it! So, here's my question: do you have any old tapes of "Survival"
>>>
    you'd be willing to lend to us? We can pay you a modest honorarium for
>>>
    the loan.
>>>
    I am actually going to Toronto on Thursday because one of my own films
>>>
    is playing at your Canadian Film Centre's WWSFF. It is my ardent hope
>>>
    that we'll be able to meet up and discuss the project.
>>>
>>>
>>> Hope to hear from you soon.
>>>
>>> Regards,
>>>
>>> Matthew Rankin
>>>
>>> Cineaste-historien
>>> Atelier national du Manitoba
>>> www.atelier-national.mb.ca
>>>
>>> Start your day with Yahoo! - make it your home page
```

>>> http://www.yahoo.com/r/hs

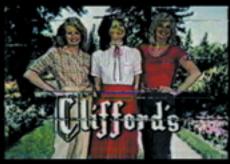






































































Broda











































































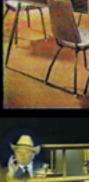
















Kern-Hill Furniture Co-op 843 Main Street Winnipeg











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August 25, 2005

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Publications Mid Agreement #100014



CA\$H

FOR YOUR

DVDs



FEELING XENOPHOBIC?



WATCH A

CINEMAil.







Cool weather

facts Manitoba is clearest and coldest in Canada p.6



Signed, sealed, p.37 swapped



Garbage

AUCTION TONIGHT, 6 PM MODERN ESTATE SALE, FEATURING NEW FURNITURE Wachniak's 288 KING ST. 943-832



\$14M, in pot

SEAT

Homolka revelations prompt more outrage p.2-3, 8-9







over 100,000 prizes of \$2





20 WINNIPEG SUN # WEDNESDAY AUGUST 24 2005

he Cosmopolitans, Math with Marty. Alternative Rockstand. Cooking With Fran. Metal Inquisition. Survival. And the incomparable Pollock and Pollock Gossip Hour. If you lived in Winnipeg in the '80s, owned a TV and had cable, we bet you remember these weird and wonderful classics of VPW public-access programming.

Heck, how could you forget TV shows that featured ski-masked hosts, calculus problems and old-school rock hits played on organ and drums by two Dutch women?

Yep, those were the days. And aside from SCTV reruns, we're not likely to see shows as kooky as that on the air again. But you can see them on the big screen for one night only this week-All those local cultural

touchstones and more have been reclaimed for

have been reclaimed for mini-festival Garbage Hill: A Showcase of Whunipeg's Discarded Hibr and Television History, opening Friday night at Cincematheque. And that's not all — The Cosmo's Marion Clemens, mathlete Marry Green's sister Shazon, Ron and Natalie Pollock and, if we're lucky, the star of Mikris Miggic Gastle will attend a post-screening gala.

affend a post-screening gala.
"It will be a galaxy of stars," co-curater Daniel Barrow promises.
Two VPW programs, Friday at 7 p.m. and 915 p.m., kick off a three-day fest that also boasts rarely screened milestones in Manitoba (fromation done with desire bend filmmaking, along with classic local TV commercials and Crimestoppers re-enactments rescued from the vir-

tual scrapheap.
"The general consensus was that this was crap and it was completely worthless," co-curator Matthew Bankin says. Not to them. Rankin, Barrow and

Walter Forsberg tracked down obsessive collectors and performers

GARBAGE HILL

Torrorrow - Sunday @ Cinematheque.



to gather defunct com-mercials and VPW shows. It seems old Shaw and Videon public-access libraries were junked after a 1997 CRTC ruling let cable providers opt to pro-duce their own local-content shows, sans bala-

clavas, impromptu dance routines and heavy metal puppet bands. Although why they'd went to dispense with pupper bands and low-low-low per-duction values is still a mystery to

some.

"The version they've created is ... of dubious value. They've gone for this professionalism which is completely standardized and soulless," Rankin says.

To make matters worse, some of the VPW stars discarded videotages of their own shows. Rankin is particularly distressed that episodes of Savatival — created by Canadian Pilm Centre producer-in-residence Greg Klynköw and featuring future filmmaker Guy Maddin — bave vanished. Determined to reassemble a VPW archive with film preserble a VPW archive with film preserble a VPW archive with film preser-vation project partner Walter Forsberg, Hankin would love to

include every Survival episode.

Preserving the show was not so viral to Maddin, who used his masked role as Concerned Citizen.

Stan to explore the actor within.

Surreality TV

The new film documentary Garbage Hill recycles VPW public-access shenanigans

"We discovered by researching them that they were actually much worse than we remembered," he says, recalling the show's survivalist theme evolved out of the fact

Klymkiw had to don a mask because of another broadcast commitment. But like many Winnipegges, Maddin has fond recollections of the VPW viewing experience. "It just seemed to disappear with-

"It just seemed to disappear with-out my noticing. What a treasure trove," he says. "I used to watch Alternative Riccitanus quite a bit on Sunday night — and Cosmopolitasus of course. Who could resist!" Who indeed! Espect Friday's screenings to be packed. And it doesn't stop there: Garbage Hill continues Saturday with two programs. The Self-

Garbage Fill continues Saturday with two programs. The SelfDestructing Image Wilsnipeg as
Circumstic Object, at 7 p.m., features
recent shorts and golden oldies like
1953 National Film Bound doe Paul
Tomkiewicz: Streetow Switchmais.
The Soar's Laurie Mustard, Stan
Tableele and the law Nick Hill boom.

The Soir's Latter Soustand, Stati Rubicek and the late Nick Hill loom large in Fabous in a Glass: Ferishtand Winnipeg TV Commercials (1978– 1993), Saturday and Sunday at 9:15 p.m. And, finally, the fest offers Au Coear trouble de l'Averrique, a roundup of French cinema featur-ing works from film pioneer Abbe Leon Fivard, Sunday at 7 p.m.







STRANGE BUT TRUE: THE BEST OF VPW

M ALTERNATIVE ROCKSTAND

When a musician from band The Unwanted was a no-show, host Dan Pachel had no alternative but to intensiev an empty chair, exclaining, "Norman was supposed to be my guest today. However, he slept in."

B SURVIVAL

Balactave-clad survivalists first about the threat of catactyam and sing. "No need to worry, no need to tet, if you're ever in need you can sat your pet."

III COOKING WITH FRAN

Everymens Fran Prescott didn't need a hitchen to cook. She just pulled up a chair and got to work with her mixing bowl.

IN THE COSMOPOLITANS

This famous female organ-and-drums duo rocked the sirveyes from 1975 - '96, winning a tegion of fams with renditions of Led Zep and Deep Purple classics — if you never caught late, great keyboard player

and singer Louise Wynberg croonin Smoke on the Water while drummer Marion bashed out the backbeat, you haven't lived.

MATH WITH MARTY

Mathlets Marty Green had the for-mula for success — a blackboard, a plano and guests like sister Sharon, who sang stuff like the theme from TV's Love Boat.

M JOHNNY SIZZLE'S ENTERTAINMENT WATCH

Nothing was more entertaining than Johnny's Wayne's World ram-bling, m'key?

M SHANE (68 FINGERS) LEWIS

Hey, wanns hear me play gulfar? "I guess it's safe to say his primary influences were Jimi Hendrix and KISS," Rankin says.

III HARD ROCK HEROES

Turn it up loud for host Beau Hojavitch — and make room for his '80s hair.

MINISTAL INQUISITION

A pair of masked metalh and rock, with help from puppet band Steel Toast.

III MAGIC MIKE'S CASTLE

Magician Mike Likey's local ver-sion of Friendly Glant, with magic and music, like a song about saying no to drugs.

M WHAT'S NEW PUSSYCAT?

Cat breeder John Bodner was a VPW staple for more than 20 years

III THE POLLOCK & POLLOCK

M THE POLLOCK & POLLOCK GOSSIP SHOW Brother and sister act Ron and Natalie danced with guests and generally left viewers scratching their heads. Novadays, curator Matthew Rankin sees it as art. "I really think that by any measure it is a work of genius. This is Winnipeg expressing itself in the most new form," he invisits.

PAT ST. GERMAIN







NIFTY NATALIE, ROCKIN RON, Pollock & Pollock Show, ca. 1987

Excerpted from *Poolside*, ed. Bev Pike (Winnipeg: Video Pool, 2005)

AMPEX

CHAPTER EIGHT

Winnipeg Reflections on a Garbage Hill by Jeff McKay



GARBAGE HILL, part of the recently screened Showcase of Winnipeg's Discarded Film and Television History, was a long overdue love-in. This collection was compiled by Daniel Barrow, who is Artist-in-Residence at Video Pool, with Matthew Rankin and Walter Forsberg of L'Atelier National du Manitoba. Selections from shows captured the scope, spirit and essence of Winnipeg's Videon Cable TV's station dedicated to community access: VPW Cablevision Channel II. This compilation couldn't have been presented better, and for me it came at a time in which the cynicism of television has finally burned a hole through my brain. This screening was so popular, unlike some of the broadcasts themselves, that potential viewers in the over-capacity crowd were unable to get tickets. There was no surprise for me at the overwhelming response. For us lucky ones who managed to secure seats, the VPW archives rolled before us in a haze of multi-layered saran-wrapped nostalgia.

After the screening, Alternative Rock Stand's host Dan Pachet kept repeating the words "nostalgia...," as though the only reason for the howling appreciation of the programs was because we had been somehow tricked by time or we'd romanticized the whole VPW scene or something. However, it wasn't simply nostalgia that made the shows so endearing. We laughed, cheered and applauded the buffet of the forgotten gems and the notorious cult classics. As the tapes rolled on, they dazzled us by their strangely hypnotic and now iconic video graphics, as well as by the atmospheric and carnival electronic musical themes that so placed VPW in a league of its own. What a strange gift - to have television transport me to Winnipeg circa 1980. A time I've tried hard to remember, and to forget. Nonetheless, it's hard to grasp that almost two decades have passed since these shows originally aired. Over these past twenty-some years, television hasn't mustered much to offer its viewers other than more and more channels broadcasting more of the same of the same of the same...BLAH !

Throughout my trip down VPW-Cablevision memory lane, as we glimpsed excerpts from Metal Inquisition, Shane (88 Fingers) Lewis, and Survival, it was easy to see how many of these shows still tower above ninety percent of today's television programming. Yet, no large broadcaster would ever consider airing any of them. The lack of production values at VPW made them the country cousin that never would receive invitations to dinner. These same limited production values created a quality that also made for a kind of delicious

GREG KLYMKIW, Survival Show, ca.1987

SONY

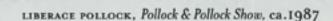


SOA

television experience still unavailable on networks. On a corporate television show like SCTV, you could imagine seeing any Channel II creation. There was the landmark musical duet of The Cosmopolitans, with Marion Clemens and Louise Wynberg on drums and organ. Then there were Metal Inquistion's hand puppets cranking out heavy metal, and two guys with circular saw blades coming out of their heads breakdancing with a dishtowel. On Survival, the extreme close ups of Greg Klymkiw's lips, pursed, readied, true and keen were selling the nation on the benefits of survivalism. These are TV moments etched into my personal TV Guide.

There are problems that come with greater production values. Larger productions simply have too much of everything.

SOAM





You become quite inventive when you don't have much to work with. The people making the shows (that is, you and your friends or your family) made the props by hand the night before, often working until three in the morning. With VPW-Cablevision, whether it was intentional or not, the shows were produced with the bare basics, limited sets, minimal props, cardboard, string and masking tape and heavy on the improv. This cheapness unfortunately tainted these productions in the eyes of some viewers, as well as in the eyes of those who gave the thumbs up to trash the entire archive of tape. New owners of VPW considered it expendable. It didn't matter to them that this was the city's history from a perspective that only community access television could capture. The decision-makers could not see the gold.

As we watched, I was reminded of what television could be and, deep in my guts and yet deeper inside the folds of my TV-drained brain, just what it should be. Videon's credo was television made for the people of Winnipeg by the people of Winnipeg. The CBC (the Canadian Broadcasting Corporation of America, I like to call it) always has made a big deal of their turf: "Without the CBC, which agency is left to bring Canada to Canadians?" In my opinion, the CBC does a great job bringing Toronto to Canadians. But not so long ago, like a fairy tale, once upon a time the Canadian Radio and Television Commission had the right idea: community access television. "Let the folks at home make the shows they want to see. Give them cameras, technicians and the facilities." Several very very funny shows resulted, and side benefits to Winnipeggers included having a place where many writers, technicians and directors got their chance to play, and to do as they pleased - mostly. Were they naïve? Were they foolish? Hell, they were all ahead of their time. Videon's cable access station in Winnipeg was one of the most successful community access stations in North America. Public access television is hitting its stride only now in the USA. Meanwhile back here in Winnipeg it's all been done - finis. Community access television is old news. Now it's retrospective time on VHS. With the golden age of public access television in North America having been here in Winnipeg, it's time for VPW-Cablevision Channel II, and all the show's creators, to take a bow.

These people making the shows weren't just any people. No. These were our crazies who were determined to do their own thing. Some were soft spoken and some were just real loud. These were the eccentrics of our city, many of them, mild-mannered people putting themselves out there, putting in the time, showing us the light from television's karmic gods. Many corporate networks try to create hype about what they are, by fanning their pseudo counterculture, subculture stature. By contrast, low (or no) budget VPW was uninhibited television; armed with Winnipeg's own coupon-clipping hype they just did what they did. The shows all came from the heart, no matter if that meant papier-maché puppets barfing on their handlers or a sincere song about public health. They were doing it for us, their hometown viewers. Creating, for example, cooking shows in which the cook didn't know how to cook any better than many of those watching at home. There they would be, baking those 10 tonne loaves of bread for our benefit, and sometimes too making us squirm with boredom. But hey! This is our boredom. This is Winnipeg boredom. There just isn't any other kind of boredom you can sell me as a Winnipegger.

Yet, VPW-Cablevision was not all gold. Many of the show's creators admit to not watching their own programs, or any other VPW programming. The fact that the rainbow of VPW programming included gems and germs alike was a sign to me that the station made room for everyone. All were welcome: the lamest productions stood tall alongside the best.

RON AND NATALIE POLLOCK, Pollock & Pollock Show, ca.1987



Cas

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And a bad VPW show could be bad...real bad. It was television, real television, risk-taking television by any corporate definition, and therefore filled with anxiety or fear. At VPW there may have been fear but it quickly morphed into more of that improv, some of the boldest improv ever to be played out before a television camera. For me this only emboldens the magical ideals of community access television.

After drinking back the full evening of VPW, my thirteen- and twelve-year-old boys commented that someone could make a lot of dough selling those shows. They both easily recognized the value of what they'd seen, as something to sell, but more pointedly, as something that people would really enjoy. For me this is weird. It makes me wonder why the CRTC

HARD ROCK HERO, Alternative Rock Stand Show, ca. 1987

SEUJI



couldn't understand VPW's value. The world of television is, increasingly, a place for paper-pushers interested in bottom lines and creating imitation versions of 'out-there' programming. Finding workplaces that are welcoming for creative types can be a challenge, and creative types usually die an ugly death in corporate television environments. Creativity may be recognized, and the corporate television world certainly needs it. However, it rarely is as understood or nurtured as it was in the fabulous safe-house atmosphere of Videon. It was a place where anyone could make a show, or phone up and just be a guest. For these reasons, Ron Pollock from Pollock and Pollock always called his and Natalie, his sister's, program a "human rights show." These folks found a way to

express themselves publicly, and often they even entertained us. We need public access cablevision back on our TV sets, the sooner the better. It's time for a new generation of creative types to get Winnipeg television back on track.

SONY

Alas, with no present home on television for Winnipeg VPW-Cablevision, it's time for Channel II to shine on the silver screen. It's time for a world tour of the footage that fans have preserved. I know there would be audiences around the world from Roma, Rio to Tokyo who would love it. Daniel Barrow and L'Atelier National du Manitoba have started it for us.

The sad part of all of this is that our community's television, as we knew it, is no more. And the very sad part is that VPW always was viewed as not very important, not high quality, not not not...not enough of value to keep around for new generations of Winnipeggers, and not worthy enough to archive any of the shows. The only tapes remaining are those recorded by fans, and from the personal libraries of program creators and producers. Too bad SHAW Cable couldn't see through the saran-wrapped haze of nostalgia. Too bad that they thought the best archiving method for the entire VPW collection of Winnipeg history on tape was to bury it deep inside the landfill with the diapers, condoms, plastic bags and all the stuff we're supposed to recycle. That nobody bothers to do anymore.

An unfitting mass grave for all that history. It really pisses me off. ひきゅうせきゅうせきゅうせきゅうせきゅうせきゅうせきゅうせきゅうせきゅうしきゅうしょうが ON SCREEN 新りゅうけん あっちゅうけん かいけん あってん

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Kubasa in a Glass A Curation-Collage of Winnipeg National Cinema by L'Atelier National du Manitoba



Tuesday, April 18 11:00 pm

The Gladstone Hotel Art Bar (1214 Queen Street West) Admission: Pay What You Can \$







Winnipeg is an Ephemeral City. A Disposable City. It is not a City of Love or of Light. It is a Grozny, a Vladivostok, a Tashkent-of-a-City, doomed to defeat, forgetfulness and extinction. Only the citizens of "Canada" might remember Winnipeg. And if they do, it will be a vague disdainful wisp of memory; something about winter and insects. But the worst injury of all comes from those who actually live in Winnipeg. Their hatred for this city - manifested variously in murder, glue-sniffing and downtown beautification projects - can assure that there will be no Winnipeg left for posterity.

For the cinéastes of Winnipeg, this vanishing city has become something of a fetish object. the cinematic negotiation of which has generated a staunchly regional - indeed, national cinema. The most notorious example of this phenomenon would of course be Guy Maddin. Maddin's visual and thematic denigration of Winnipeg alerts us to the two central tropes of Winnipeg national cinema: demean and destroy.

But the purest form of Winnipeg cinema is the disposable filmmaking of the city's televisual ephemera. Like Winnipeg itself, the TV Commercial and the daily weather report is morbidly aware of its limited life span. This consciousness of being born only to be swiftly annihilated and forgotten is the metaphor in which we may identify Winnipeg society. Furthermore, the ATELIER NATIONAL DU MANITOBA contends that Winnipeg ephemera from the 1980's will soon rival the cult hegemony of Rick Prelinger's 1950's and Matt McCormick's 1970's.

Telle est l'épopée de la nation ouinipégoise, et telle est notre lutte collective ! Une lutte pour la destruction totale de notre civilisation bien-aimée! La sagesse se trouve dans la réduction.

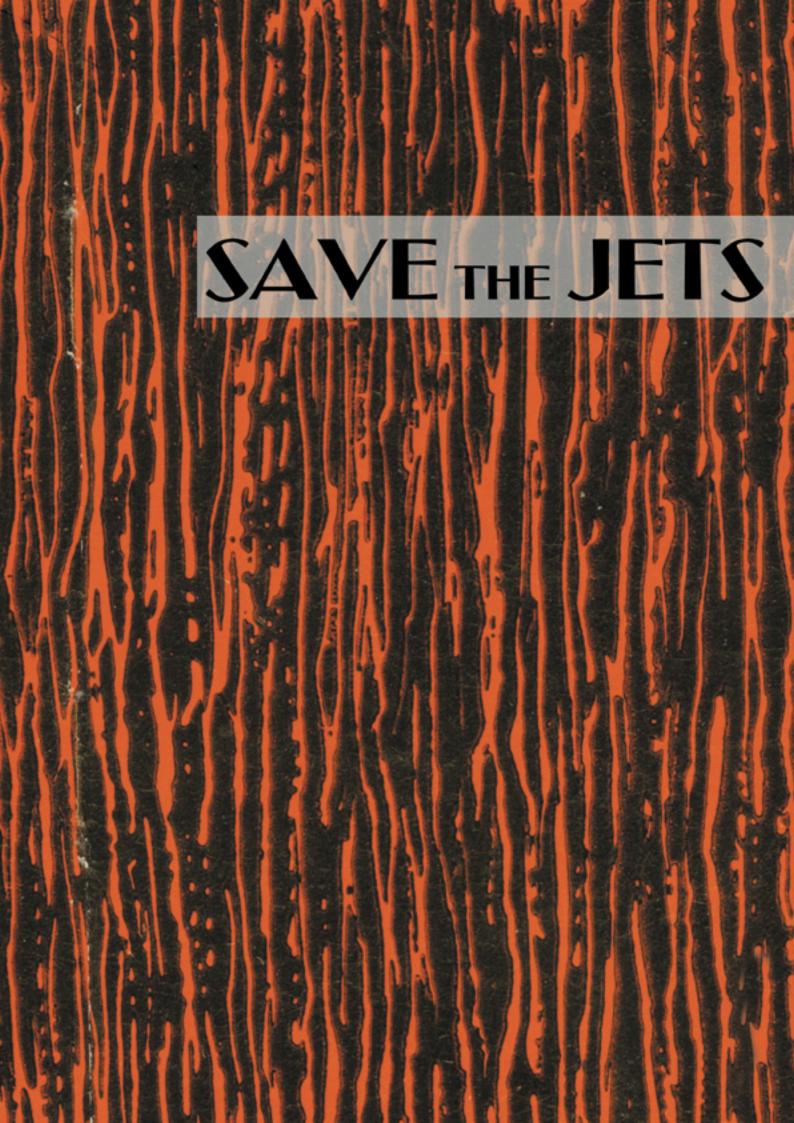
On the basis of this indignant polemic, the ATELIER NATIONAL DU MANITORA has designed a program in order to introduce the uninitiated film-goer to Winnipeg National Cinema and brood feverishly upon its deeper meanings. The program will explore the themes of degradation, disposal and destruction as it pertains to the televisual ephemera and national identity of Winnipeg.

Toronto will feel Winnipeg's pain. And Toronto will laugh.

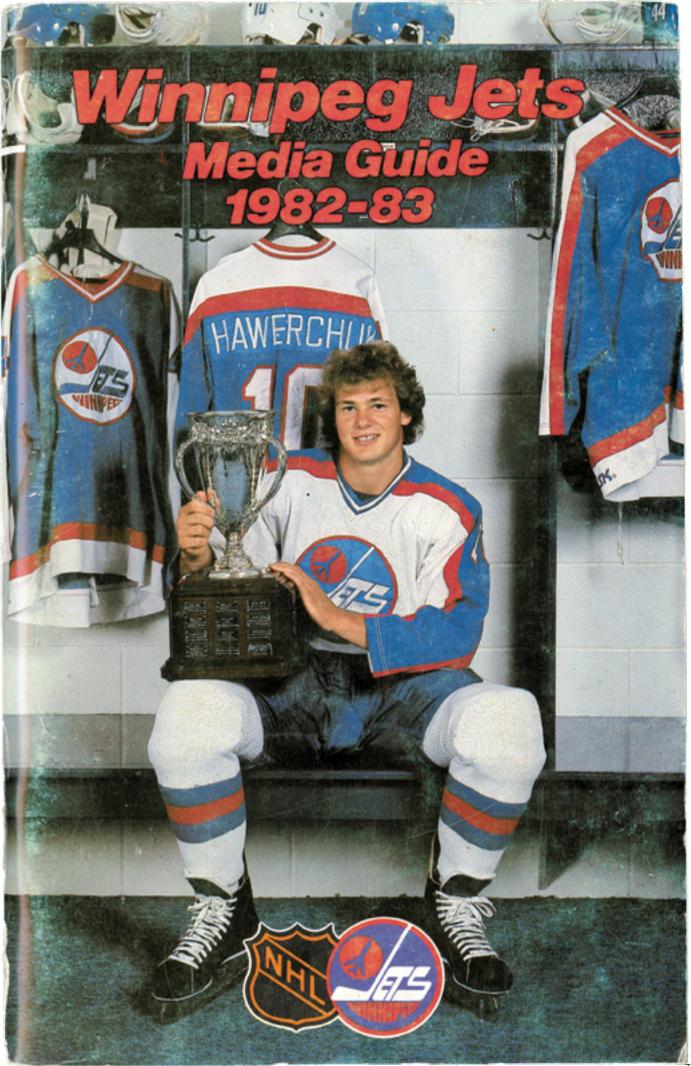
Matthew Rankin/Walter Forsberg

Images presents, in conjunction with the above event: The Winnipeg Appreciation Day Party (featuring an assortment of Winnipeg snacks and door prizes, plus a Burton Cummings pillata) Tuesday, April 18, 11:00 PM at The Gladstone Hotel Ballroom, 1214 Queen Street West, FREE!











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Memory, Magnetic Tape, and *Death by Popcorn: The Tragedy of the Winnipeg Jets*

By Andrew Burke

The work of the art collective L'Atelier national du Manitoba (2005-2008) springs in part from the fortuitous discovery of a cache of de-accessioned tapes in a dumpster outside the offices of CTV Winnipeg. These tapes, jettisoned as the station was in the process of moving to its new downtown location, contained hours of footage of local news events, commercials, and current affairs programming stretching back to the late 1970s. The collective, spearheaded by core members Matthew Rankin, Mike Maryniuk and Walter Forsberg, used this discarded archive material, along with other scraps gleaned from yard sale VHS discoveries and newly shot material, to make *Death by Popcorn: The Tragedy of the Winnipeg Jets* (2005). The film predates Guy Maddin's *My Winnipeg* (2007), but shares many of the later film's preoccupations, particularly the fascination with the dialectic of attraction and repulsion the city exerts on its inhabitants. Whereas Maddin's film is deeply Freudian, with its absent but mythologized fathers and the monstrous femininity of its many mothers and maternal figures, the work of L'Atelier national is less melodramatic and more methodical. *Death by Popcorn* sifts through the video remains of an earlier era and constructs a turbulent and trenchant video portrait of the city.

The hour-long video collage resists categorization. I am frequently going to refer to it as a film, despite its medium and format, in part to distinguish the overall work from its source video material, but also because the concept of "film," somewhat counter-intuitively includes video of many sorts, particularly long format works like *Death by Popcorn* that offer a story or argument or document something. If format introduces a whole set of terminological problems so too does genre. It is a historical documentary about the city's hockey franchise, but it is also an essay film about Winnipeg itself, especially the city's economic decline and the onset of civic malaise in the 1980s and 1990s. Its extensive use of archival material connects it to found footage filmmaking, but its reliance on degraded and decaying analogue sources also makes it a kind of meditation on video specifically and on the medium's connection to history and to memory. The film has a sharp satirical edge, in the way that it pokes fun at the commonplace perception that the fate of the city is inextricably linked to the fortunes of its hockey team. Yet at the same time, the operatic and overblown presentation of paranoid conspiracies about the Jets' departure from Winnipeg in 1996 is approached with great seriousness. In order to do justice to the generic and aesthetic complexities of the work, I am going to tell you a little bit about Winnipeg and a little bit about videocassettes, ultimately connecting the two in order to argue that the work of L'Atelier national du Manitoba is specifically about video-era Winnipeg, that period stretching from the late 1970s to the late 1990s. The cultural memory of this era is mediated by magnetic tape and Death by Popcorn reworks and reconfigures these video memories, drawing on abject and forlorn jettisoned cassettes, to present, as an inter-title near the beginning of the film puts it, history as written by the losers.1



After months of rumours and eager speculation, it was announced on May 31, 2011 that professional hockey would return to Winnipeg, with confirmation that the team once again would be called the Jets coming just weeks later. The new Jets played their first game against the Montréal Canadiens at home on October 9, 2011, losing 5-1. The redesign of the Jets' logo and jerseys combined with the existence of a new, modern downtown arena renders the images of the old Jets in Death by Popcorn all the more uncanny, remnants of a past that is now firmly past, but which somehow still cannot be forgotten and shapes the civic character. They are no longer traumatic reminders of unimaginable loss but catalysts for a kind of civic righteousness grounded in the idea that recent historical wrongs have now been righted. Nevertheless, the pain of the memory, of the years in the wilderness, still remain and are often conveyed in the most melodramatic of terms. For instance, in conversation with the New York Times about the return of the city's hockey franchise, Winnipeg's mayor Sam Katz describes the Jets' departure in strikingly gruesome terms: "When we lost the Jets, it was like someone smashed their fist through your rib cage, and while you were still conscious, pulled your heart out," (Klein). The sheer effort by Katz here to convey the psychic pain of the city in the most terrifying, yet at the same time tremendously camp, physical terms is a testament to the central place that the loss of the Jets retains in the city's cultural imagination. This makes Death by Popcorn an even more valuable document in the sense that it captures a city in the throes of a deep and profound melancholia and in the darkest night of its civic soul, fixated on the lost object and waiting for a new dawn that did not seem to be on the horizon. It reveals the civic psychic scars that even the return of the Jets, the happy ending no-one for a long time even thought imaginable, has not healed.²

The film begins with an extraordinary montage sequence that draws its soundtrack in part from the opening lines of Michael Radford's adaptation of George Orwell's *Nineteen Eighty-Four* (1984). As Big Brother speaks of a "land of peace and plenty, harmony and hope" under perpetual threat from the "dark armies" of elsewhere, the film presents a series of images of the Jets and their fans, and of local commercials for furniture stores, fast-food chicken outlets, and perogy makers that satirically represent Manitoban cultural specificity, the cherished symbols of the local. The dark armies are represented by two figures, NHL president Gary Bettman and now retired hockey superstar Wayne Gretzky. The force of these images derives from the civic animosity Winnipeg harbors towards these men, both of whom play a key role in the various conspiratorial fantasies that seek to explain the Jets' departure from Winnipeg in 1996.

The conventional understanding of the Jets' exit is that the city was betrayed by Bettman, who orchestrated the team's move to Phoenix as part of a larger effort to secure a greater share of the lucrative American sports market. But this corporate conspiracy is grounded in the fact that the Jets' unsustainability as a big league franchise had everything to do with the city's status as a small market with a sentimentalized but antiquated arena, incapable of generating sufficient revenue through ticket sales, the leasing of corporate boxes, or the licensing of television rights.³



DEATH BY POPCORN: THE TRAGEDY OF THE WINNIPEG JETS

a new video collage by L'ATELIER NATIONAL DU MANITOBA



The team's failure throughout their history to capture the league's top honor, the Stanley Cup, is often explained as a direct consequence of this lack of a strong and significant revenue stream. Unlike their bitter rivals, the Edmonton Oilers, who won a series of league titles throughout the 1980s and early 1990s, Winnipeg seemed destined to always fall short of success, to be plucky but ineffectual, and to inevitably exit the league playoffs in the opening round. This failure on the ice seemed to manifest itself in a kind of provincial malaise, even resentment, as well. The Oilers' domination of the Jets throughout their history, during which they subjected them to year after year of heartbreak and humiliation, came to represent, in the provincial cultural imagination, the position of Manitoba vis-à-vis the oil-rich and politically powerful province of Alberta. The use of Big Brother's speech in the film points to the proximity between provincial ressentiment and a more full-blown fear of and hostility toward outsiders. I should say from the beginning that the film does not assert that there is some fundamental xenophobia that defines Manitoba or Manitobans. Nevertheless, the film's satiric force does have a diagnostic edge in that it identifies in the collective anxiety about the province's status in the world, what others think of it and documents the transformation of these anxieties into both resentment toward successful neighbors and a perverse and lacerating self-hatred.

These are topics to which I will return, but for now I will move on to the second bête noire in the story of *Death by Popcorn*. The film's demonization of Wayne Gretzky and its obsession with the role that he played in the downfall of the franchise are at the core of what the film has to say about the contemporary corporatization of professional hockey, the place the game occupies in the national cultural imagination, the importance of television and video in the Canadian 80s and 90s, and the contemporary function of the videocassette as the vehicle for the cultural memory of that time. Part of the humor of the film derives from its elevation of Gretzky to a position of absolute evil, as the icon and embodiment of the "dark armies" that aim to destroy Winnipeg. Gretzky is shown throughout the film working his magic on the ice, he and his fellow Oilers scoring goal after goal on a series of demoralized Jets teams throughout the 80s and 90s, but the key images in the opening sequence are not from a highlight reel, but from a commercial for ProStars, a breakfast cereal created in 1984 to capitalize on Gretzky's overwhelming popularity.

A probable source for the commercial is an aging videocassette most likely taped by some young hockey fan at the time that laid dormant in a damp basement or dry attic for many years only to be thrown out, given to Goodwill, or sold at a yard sale after the kid had gone off to college or university and those residual remnants of adolescence have become so much clutter that weighs down a parental home. The static on the tape suggests this story, or one like it, but it also fits with the paranoid and apocalyptic tone that the film establishes. The snow might be the result of poor reception at the time of taping, partial demagnetization while in storage, or simply the degradation of the tape itself that occurs over time, but the film transforms this visual noise into a signifier for otherness, as if these images of a feather-haired superstar are the intercepted transmissions of an enemy nation, recorded and retransmitted as part of a propaganda campaign. Gretzky, in both the media reality of



80s Canada and the dystopian fantasy the film constructs, is "The Great One." His deification everywhere else stands in stark contrast to his demonization in Winnipeg. When the film cuts between images of a young Gretzky on the ice, his talent already visible at the pee-wee level, and those of a frenzied crowd, the clip drawn from a Hollywood film of some sort but meant to represent impassioned Jets fans confronted with the image of their sworn enemy and baying for his blood, it shows the city, to its own detriment, to be isolated, out of sync and out of step with the course of history.

Following this dystopian prologue that establishes the basic parameters for the film's satiric analysis of recent history, *Death by Popcorn* settles into its investigation of Winnipeg's civic disposition, from its desperate search for saviors, both on the ice and in the boardroom, to its tendency towards melancholia and fatalism. This investigation is mediated by video and so I want to say more about the specificity of video as a medium, particularly the experience of watching an analogue format in a digital era. My sense is that video now signifies in a very precise way, with its formal attributes and the signs of its wear and tear situating it historically. What I am calling the "video era" names that portion of history stretching from the late 1970s to the late 1990s when the lines of the video image rather than the grain of the film image or the clarity of the digital image signified the texture of the real. Of course, video itself has had a longer history than this, with early recordings dating back to the immediate postwar period and its residual use continuing today. Despite this longer history, I would argue that the look of video is now inextricably associated with the 80s and 90s in a way that desaturated 8mm color stock immediately invokes an imagined 50s and 60s or over-cranked monochromatic silent images conjure a sped-up 10s and 20s.⁴

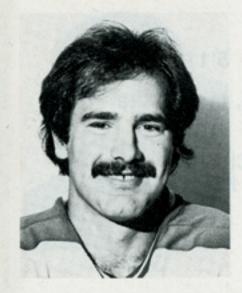
The video era is a periodizing category that relies not simply on the visibility of technology and format that comes with the passing of time, but on their aestheticization as well. The look of video generates nostalgia, but there is something deeply uncanny about it as well, the lines of resolutions estranging us from a past that is relatively recent yet is starting to feel shockingly distant. There have been a handful of studies in recent years that have sought to think through the dynamics of social change and cultural memory in terms of both materiality and mediality. The videocassette has played a significant role in several of them. Will Straw's "Embedded Memories" stands out as a key contribution to what might be called "videocassette studies" in its assessment of how they serve as a vehicle for the circulation of "cultural knowledges" (7) at the same time that they, due to their tendency to pile up and accumulate, also function as the storage containers of, and triggers for, cultural memory. As Straw explains:

Like any container, the videocassette may serve to both transport and stockpile the cultural knowledges held within it. It will transport these across geographical and demographic boundaries, and, through such transportations, contribute to the mobility of contemporary cultural life. At the same time, in stockpiling these knowledges, the videocassette, like any medium of storage, allows them to pile and persist. (7)



DEATH BY POPCORN: THE TRAGEDY OF THE WINNIPEG JETS

a new video collage by
L'ATELIER NATIONAL DU MANITOBA



Defense

Shoots Left 6'2" - 210 lbs.

Born: Edmonton, Alberta May 23, 1961

Last Amateur Club: Portland Winter Hawks

After just two short seasons in the NHL, Dave Babych has blossomed into one of the league's top rearguards . . . at the age of 21 is destined for stardom . . . selected second overall in the 1980 draft, the hard hitting rearguard added an offensive spark to the club last year. Scoring 19 goals and adding 49 assists, he finished in a tie for fifth overall among NHL defensemen in total points and shattered all team records for offensive production by a defenseman . . . Anchors the Jets powerplay where he tallied 11 of his 19 goals last year . . . finished as one of the top vote getters for the official NHL end of season All Star team . . . an excellent skater and puck handler with a blistering shot . . . uses his size effectively to turn back his opponents . . . was married this past July to Sherrey Buffie, the twin sister of Shelley and new bride of Dave's older brother Wayne of the St. Louis Blues.

Career Record

			REGULAR SEASON							PLAYOFFS					
Year	Team		League	GP	G	A	PTS	PIM	GP	G	A	PTS	PIM		
1977-78	Portland		WHL	6	1	3	4	4							
1978-79	Portland		WHL	67	20	59	79	63							
1979-80	Portland		WHL	50	22	60	82	71							
1980-81 a)	Winnipeg		NHL	69	6	38	44	90							
1981-82	Winnipeg		NHL	79	19	49	68	92	4	1	2	3	29		
1501 02		JET and NHL		148	25	87	112	182	4	-1	2	3	29		

a) Winnipeg's 1st choice - 2nd overall in 1980 NHL Entry Draft.



While the videocassette may be, as Straw says, like any other container in its ability to circulate and its tendency to accumulate, it does stand, alongside its companion the audiocassette, as the privileged media container of the 80s and 90s. As a consequence, the videocassette, and perhaps the VHS tape in particular, stands as a key symbol of the era not because it remains the primary vehicle via which the sounds and images of the period circulate, but because, even once transferred to digital and distributed online or via DVD, the material retains some textural trace of its source medium. Because of this, even in a digital age, the analogue consistency of video still filters our cultural memories of the 80s and 90s. The texture of video can even trigger these memories, as format and feel becomes as much as a marker of pastness as content.

VHS was not primarily a format designed for the creation of home videos. It was used for this, but, as Lucas Hilderbrand argues, it was a dependent technology the principal use of which was taping broadcast television off air. As a consequence, there exists out there an incredible material archive of television from the 80s and 90s on videocassette that is now in danger of disappearing and being destroyed. This is perhaps not so catastrophic in terms of the endless number of primetime network television programs and marquee events that were taped, labeled, stored, and perhaps never watched again, but for the paratelevisual material that surrounded the programs themselves. Charles Acland uses the term "vernacular moving image library" to describe these remnants of broadcast television that were captured on video and points to their value:

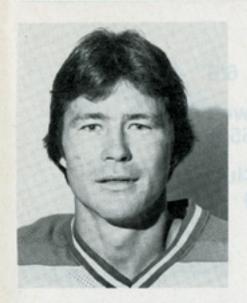
buried in the shallow grave of those vernacular archives of video recordings are an extraordinarily rich, if haphazard and idiosyncratic, assembly of broadcasting oddities. One-time broadcasting events and anomalies, rare local commercials, station identifications, and sign-off notices. Bumpers, news inserts, and weather alerts announce that one is not just watching, for instance, *Force of Evil* (1948), but a specific late-night broadcast by a particular station of that classic noir. ("The Last Days of Videotape.")

This material sadly lies beyond the purview of most institutional archives, but has become something of a YouTube phenomenon as enthusiasts sift through their video libraries for bits and pieces that are now in many ways far more interesting than the programs they were originally thought to have interrupted.⁷

L'Atelier national are clearly collectors and archivists of this material. They collaborated initially with Winnipeg artist Daniel Barrow on a series of screenings that focused on local public access programming titled *Garbage Hill: A Showcase of Discarded Winnipeg Film and TV* (2005).⁸ This was followed by a video compilation that unearthed a rich history of local television advertising, *Kubasa in a Glass: the Fetishised Winnipeg TV Commercial 1976-1992* (2006). *Death by Popcorn* manipulates and redeploys much of the material from these compilations and special screenings, interspersing it with the footage from the dumpster cassettes and supplementing it with home recordings of Jets games. While



Morris Lukowich 12



Left Wing
Shoots Left 5'9" — 172 lbs.

Born: Speers, Saskatchewan June 1, 1956

Last Amateur Club: Medicine Hat Tigers

Morris is entering his fifth season in a Jets uniform, having established numerous individual and club records this past season. He enjoyed his finest offensive season in the NHL during 1981-82 accumulating 92 points including 43 goals, 13 of which were powerplay efforts, while 6 more stood as game winners, both club records. He established a new consecutive point streak by registering a point in 12 straight contests . . . has averaged 44 goals in each of his 4 seasons with Winnipeg and is closing in on the 500 career point plateau with 452 thus far . . . is a double winner of the Winnipeg segment of the Molson Cup and has twice represented the Jets in the NHL All Star game . . . an aggressive and durable performer, the speedy winger has missed only 5 games through the past five seasons . . . finished fourth in the NHL All Star balloting for left wingers last season . . . Luke was married this past summer to wife Eva.

Career Record

				R	EGULA	AR SE	ASON			PLA	YOFF	S	
Year	Team		League	GP	G	A	PTS	PIM	GP	G	A	PTS	PIM
1976-77 (a,b)Houston		WHA	62	27	18	45	67	11	6	4	10	19
1977-78	Houston		WHA	80	40	35	75	131	6	1	2	3	17
1978-79 (c)	Winnipeg		WHA	80	65	34	99	119	10	8	7	15	21
1979-80 (d)	Winnipeg		NHL	78	35	39	74	77	_	-	-	-	-
1980-81	Winnipeg		NHL	80	33	34	67	90	-	-	-	-	-
1981-82	Winnipeg		NHL	77	43	49	92	102	4	0	2	2	16
		JET	TOTALS	315	176	156	332	388	14	8	9	17	37
		WHA	TOTALS	222	132	87	219	317	-27	15	13	28	57
		NHL	TOTALS	235	111	122	233	269	4	0	2	2	16
		CAREER	TOTALS	557	243	209	452	586	31	15	15	30	73

- a) Pittsburgh's 4th choice 47th overall in the 1976 NHL Draft.
- b) Houston's 1st pick in 1976 WHA Draft.
- c) Contract purchased from Houston June 1978.
- d) Winnipeg's priority selection in 1979 Expansion Draft.



the content historicizes the images in the film, making it a eulogy not simply for a hockey team but for a bygone era, however recent, so too does the texture of their technological reproduction. The dropouts, rainbow flares, skew-errors, noise bars, and tracking interference, to adopt the technical vocabulary of video reproduction and quality control, likewise historicize the film, generating as much as the content does a sense of the pastness of the images and of the world being presented.

Death by Popcorn in particular and the work of L'Atelier national more generally uses format historicity and medium specificity to demarcate, investigate, and, to a certain degree, celebrate the video era. The ads and local programming feature all kinds of oddballs and eccentrics of a sort rarely seen on television today, and that in itself is perhaps something to celebrate. As much as the poor production values and lack of ease in front of the camera are the defining features of much of this material, there is also a good deal of inventiveness, playfulness and wit. Above and beyond this, however, I want to follow Lucas Hilderbrand, who argues in his book Inherent Vice that there is an aesthetic dimension to video that is frequently overlooked and disregarded. Far from merely being a sign of technological failure or the format's limitations, these flaws represent "an aesthetics of access" in that they are "historical records of audiences' interactions with the media objects" (15). What was taped is of interest, as are the signs that what was taped was watched. Part of the force of Death by Popcorn is that the poor quality of some of the material is precisely the index of its importance: skew lines at the top and bottom of the image, for instance, point to something rewound frequently and played repeatedly. This tape stress suggests both passion and pathology. In Death by Popcorn, moments of triumph bear these signs of repeated viewings, but so do sequences of failure, suggesting a compulsion not simply to figure out what went wrong but to dwell on it in an almost pathological way.

The bizarre richness of 80s and 90s Winnipeg television is what will return me to the tragedy of the Jets. One way to explain the efflorescence of local programming during that time is the city's size. Winnipeg was large and isolated enough to need and demand its own in-house productions, but small and peripheral enough to allow for a modicum of creative freedom and experimentation for those working in the field, including such local filmmaking luminaries as John Paizs and Guy Maddin, who were affiliated with the vibrant Winnipeg Film Group.9 This mixture of necessity and opportunity generated a televisual culture that would largely disappear when the Canadian Radio and Television Commission (CRTC) changed the regulations governing locally-produced programming in the mid-nineties and with the disappearance of local television advertising more generally as costs increased and viewership dwindled.¹⁰ The Jets' tenure in the National Hockey League coincided with this moment of odd and extraordinary local televisual production. The history of the team, as well as the history of the city itself in that era, is not simply on video, but is primarily accessible as video. Video mediates, but also becomes the texture and format of cultural memory itself, even for those who were there. This connection between medium and memory is, to my mind, as much the substance of *Death by Popcorn* as is the desire to tell the tragic tale of the Jets and the city they left behind.



Dale Hawerchuk 10



Centre

Shoots Left 5'11" - 180 lbs.

Born: Toronto, Ontario April 4, 1963

Last Amateur Club: Cornwall Royals

This rookie sensation set 17 Jet's records and tied 5 others in his inaugural NHL campaign . . . scored his first NHL goal just :54 seconds into his second contest versus N.Y. Rangers (October 9, 1981) . . . was the winner of the Calder Memorial Trophy, voted on by the PHWA as "the player selected as the most proficient in his first year of competition in the NHL" ... also awarded NHL Rookie of the Year honours by The Hockey News and Sporting News tabloids . . . Dale's accompishments included recording the first 100 point season in the club's history; leading all rookies with 103 points, the most by any North American born freshman . . . was the youngest and fastest first year player to reach the 100 point plateau in just 74 games ... the first NHL rookie with 40 goals and 100 points in the same season and the voungest player ever to compete in an NHL All Star game . . . finished tied for 12th place in the NHL scoring race and was the recipient of the 1981-82 Winnipeg version of the Molson Cup ... also collected points in 20 successive home games ... captained the QMJHL Cornwall Royals to consecutive Memorial Cups and capped his amateur career as the Canadian Major Junior Hockey Player of the Year (1981) . . . Dale golfs and works a New Brunswick hockey school in the off-season . . . is Honourary Chairman of the Hemophilia Society . . . Dale is single.

Career Record

THE CALL	TIPLY LITER	REGULAR SEASON PLAYOFFS							s			
Year	Team	League	GP	G	A	PTS	PIM	GP	G	A	PTS	PIM
1979-80	Cornwall	QMJHL	72	37	66	103	21					
1980-81 a)	Cornwall	QMJHL	72	81	102	183	69					
1981-82	Winnipeg	NHL	80	45	58	103	47	4	1	7	8	5

a) Winnipeg's 1st choice - 1st overall in the 1981 Entry Draft.



I should reiterate at this point that the film is no simple exercise in soft or celebratory nostalgia, either for the 80s and 90s or for Winnipeg during that time. Even as the film explores the aesthetic and cultural possibilities that opened up in that era due to the development of video technology and the particular fertility of Manitoba visual culture, it is also sharply diagnostic in its assessment of the province's collective anxieties and the city's civic failures. One of the most striking features of *Death by Popcorn* is its incisive analysis of Winnipeg's desire for a savior, a player who might have counteracted the force of Gretzky or led the team to a Stanley Cup victory. Over the years, three figures emerged who nearly fit this bill: Dale Hawerchuk, Thomas Steen, and Teemu Selanne.

Hawerchuk is the earliest of these figures, selected by Winnipeg as the first overall pick in the 1981 NHL entry draft. The team at this point was desperate for a player who could turn their fortunes around. Having won the World Hockey Association's AVCO Cup in 1979, Winnipeg struggled immensely after joining the NHL for the 1979-80 season. The film makes much of the Jets 1979 victory in a league that was about to be dissolved. In a montage sequence set to Screamin' Jay Hawkins' "I Put a Spell on You," *Death by Popcorn* imagines the AVCO Cup as a poisoned chalice, drinking from which doomed the team to failure during their existence in the NHL. The victory, ironically, was over the Oilers and their 18-year old phenomenon Wayne Gretzky, and the film suggests that he takes revenge throughout the 80s for the disappointment of this early, traumatic loss. But the most resonant element of the clip is the observation from the play-by-play announcer that, if victorious, "Winnipeg will get permanent possession of the Cup." The film loops and repeats this fragment, intensifying its force and transforming it into a terrifying prophecy that Winnipeg will suffer because of its success, that the city's golden age is over and that it will not be able to succeed or survive in the harsher, more fiercely competitive NHL.

After this victory, a dreadful first two years in the NHL followed, and upon his arrival Hawerchuk did seem the savior of the team and the city. He won the Calder Trophy for rookie of the year in his debut season and lifted the team from the bottom of the standings to a respectable finish and a place in the playoffs. The film does not dispute Hawerchuk's formidable talent on the ice, but does take aim at the pressure the team and city placed on him as Winnipeg's answer to Gretzky. While Gretzky exemplified the ease and charm of a sporting superstar and seemed wholly comfortable with his role as the league's pre-eminent player, Hawerchuk seemed altogether less comfortable in the spotlight. The film reduces the speech Hawerchuk delivered when he was inducted into the Hockey Hall of Fame in 2001 to a string of conjunctions and hesitations, transforming it into a series of mumbled "um"s and "uh"s that stands in stark contrast to Gretzky's polished media fluency seen everywhere else in the film. Such an editing tactic is undoubtedly harsh on Hawerchuk, but it also humanizes him. Hawerchuk represents a humility and awkwardness of talent, beloved in Winnipeg (and elsewhere), specifically because it is so different from the crafted, polished, and marketed superstardom of Gretzky.

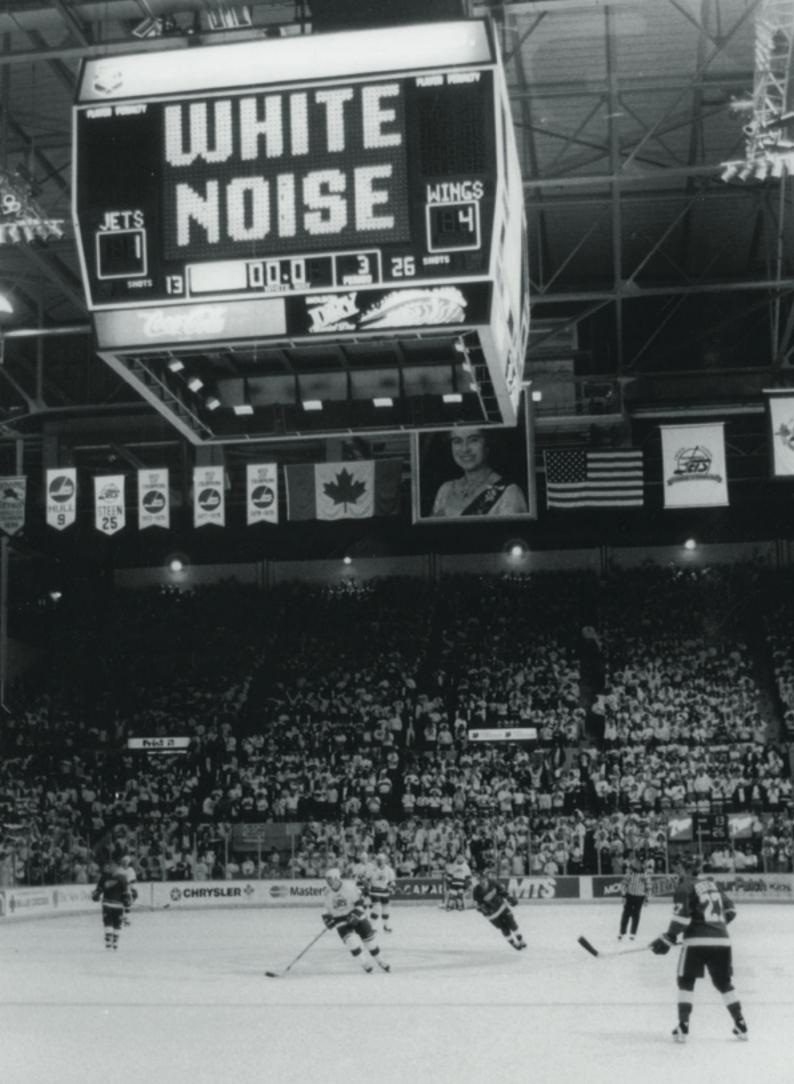


This ironic celebration of Hawerchuk as the anti-Gretzky continues in a newly-filmed sequence that sees Rankin, as L'Atelier member Matthew Rankin is called the few times he appears in the film, speaking by telephone to Sylvain Séguin, the lead singer of the Québécois indie rock group Les Dales Hawerchuk. Séguin tells Rankin that the band got their name because when he was young his friends told him his style of play was reminiscent of the Jets player. It is a tribute, then, and not in jest, as is their song "Je suis Dale Hawerchuk," the video for which *Death by Popcorn* absorbs and manipulates. The song is a tribute to Hawerchuk from the perspective of a weekend hockey player who fully embraces the comparison with the Jets' star and imagines that it gives him potency both on the ice and in the bedroom. The video has the band members in hockey gear, as if they just arrived home from the arena, parked in front of their television watching hockey highlights. *Death by Popcorn* augments the original video with footage of the Jets in action and other bits and pieces of Winnipeg-specific imagery.

The video concludes with a tape auto-ejecting from an old top-loading VHS player. This is significant since both sports and music videos were staples of VHS culture and the subject of much home taping. To bring them together here is to recognize the way in which the VCR transformed both professional sports and the music industry. The most significant connection between the VCR and the NHL is Don Cherry's Rock'Em Sock'Em Hockey franchise, a video series that compiles highlights from the league with a particular focus on spectacular goals and savage checks. A perennial bestseller in Canada, the first installment of the series was released on VHS in 1989. In its montage sequences, *Death by Popcorn* participates in an ironic dialogue with the Cherry franchise. But it specifically engages with one volume in particular. During the making of the film, the members of L'Atelier national followed a list of seven rules. One of these rules identified the editor of *Rock'em Sock'em 5* as an influence and inspiration:

This unsung film genius is the veritable Walter Murch of direct-to-video bargain-basement hockey tapes. Mark Devitt is the subversive editor behind Don Cherry's only cinematic masterpiece, *Rock'em Sock'em V* (1993). While other works in the *Rock'em Sock'em* canon might more accurately be termed as "procedural exercises," its fifth permutation is a highly-stylized work of early-1990s formalist wonder. In it, cloaked in red and obscured by dark glasses, Cherry is shown to preside over a sinister hockey underworld, rapping out his strict commandments from the eye of a swirly, analogue vortex of magnetic Brakhage-gasms. In one sequence, the dazed and devastated Winnipeg Jets spontaneously burst into frames in the middle of the ice as a cackling Cherry leaves them to writhe and scream in this punishing fibre-optic agony. With *Rock'em Sock'em V*, Devitt made the very idea of hockey look like a horrible, conspiratorial nightmare. ("The Seven Pillars of Winnipeg")

Death by Popcorn's highlight sequences have much of the same energy that attracts hockey fans in general to the Rock'Em Sock'Em series, and adheres to the Devittean model L'Atelier national themselves cite and explain. They interlace the action on the ice with an array of other images, from crying Jets fans to chopped and



AYOFF FIRSTS

First Game April 7, 1982 — St. Louis at Winnipeg — Norris Division Semifinals First Win April 8, 1982 — vs St. Louis (5-2) — Game 2 of the Division Semifinals First Loss April 7, 1982 vs St. Louis (4-3) - Game 1 of the Division Semifinals First Home Ice Win April 8, 1982 - vs St. Louis (5-2) — Game 2 First Home Ice Loss April 7, 1982 - vs St. Louis (4-3) - Game 1 First Road Win 0 First Road Loss April 7, 1982 — vs St. Louis (4-3) — Game 1 First Goal Willy Lindstrom scored 1:20 into the first period vs St. Louis (April 7, 1982) Home - Bengt Lundholm scored 1:39 into the first period vs St. Louis (April 10, 1982) Road -First Assist Thomas Steen had the lone assist on Lindstrom's goal First Powerplay Goal Home — Paul Maclean at 15:35 of the third period (April 11, 1982) Road — Norm Dupont at 6:36 of the third period (April 11, 1982) - Paul Maclean at 15:35 of the first period (April 8, 1982) First Shorthanded Goal Home -- 0 Road First Game Winning Goal Home — Paul Maclean scored the third goal in a 5-2 triumph over St. Louis (April 8, 1982) Road -- 0 First Goal Against Perry Turnbull in a 4-3 St. Louis victory (April 7, 1982) Home -Road -- Brian Sutter in a 6-3 St. Louis victory (April 10, 1982) First Powerplay Goal Against Home — Guy Lapointe of St. Louis (April 7, 1982) Road -- Perry Turnbull of St. Louis (April 11, 1982) First Shorthanded Goal Against Home — 0 Road - 0 First Win by a Goaltender Home - Doug Soetaert in a 5-2 victory vs St. Louis (April 8, 1982) Road -- 0 First Loss by a Goaltender Home — Ed Staniowski lost 4-3 vs St. Louis (April 7, 1982) Road — Doug Soetaert lost 6-3 vs St. Louis (April 10, 1982) First Shutout For Home - 0 Road - 0 First Shutout Against Home - 0 Road - 0 Road -First Two Goal Game April 7, 1982 — vs St. Louis (4-3 Loss) Willy Lindstrom -First NHL Hat Trick First Penalty Shot 0 First Minor Penalty Morris Lukowich at 4:14 of the first period vs St. Louis (April 7, 1982) First Major Penalty Jimmy Mann at 12:41 of the second period vs St. Louis (April 7, 1982) First Misconduct Penalty Dave Babych at 19:30 of second period vs St. Louis (April 11, 1982)

GOALTENDERS RECORDS

Most Games Played 2 — Ed Staniowski and Doug Soetaert split the four game series vs St. Louis Most Wins Home - Doug Scetaert in a 5-2 victory vs St. Louis (April 8, 1982) Road - 0 Most Losses Home — 2 — Ed Staniowski (April 7, 1982) vs St. Louis Road — 1 — Doug Soetaert (April 10, 1982) and Ed Staniowski (April 11, 1982) vs St. Louis Most Shutouts Longest Consecutive Win Streak Doug Soetaert in a 5-2 victory vs St. Louis (April 8, 1982) Longest Consecutive Losing Streak Ed Staniowski vs St. Louis on April 7, 1982 and April 11, 1982 Most Shots - One Game Doug Soetaert faced 35 shots in a 5-2 victory over St. Louis (April 8, 1982) Most Shots - One Period Doug Soetaert faced 18 shots in the first period in that 5-2 victory (April 8, 1982) Most Goals Allowed - One Game Ed Staniowski had 8 scored against in an 8-2 loss (April 11, 1982) vs St. Louis Most Goals Allowed - One Period Ed Staniowski allowed 4 goals in the first period in that 8-2 loss.



resequenced Kern Hill Furniture Co-op commercials, in order to parallel arena combat with the city's ongoing fight for survival in the face of an anticipated apocalypse. With both hockey highlights and music videos now having essentially relocated to YouTube, the collective so-cial practice of watching tapes of this sort recedes into memory. The video for "Je suis Dale Hawerchuk" captures the enthusiasm and electricity of watching something on tape, whether the experience of seeing something grabbed off air and played over and over again or that of viewing a professionally assembled compilation as part of a pre- or post-game ritual.

The interview with Séguin also confirms a fascination with Québécois culture evident in the very name L'Atelier national du Manitoba. For the interview Rankin wears a Québec Nordiques jersey and sits in a room decorated with the fleurdelisé and a Montreal Expos batting helmet alongside a Jets pennant. The mixing of this paraphernalia points to an imagined fraternity between the two provinces and a solidarity between Québec City and Winnipeg as the two small-market Canadian cities that lost their NHL franchises during the 1990s. At the same time, however, it suggests a kind of provincial envy or admiration. While Québec City may have lost its franchise, the province still had their beloved Canadiens in Montreal. Furthermore, the strength and robustness of Québécois culture means that such a loss, while disappointing, was not as traumatic as it seemingly was for Winnipeg. This envy is not something expressed by the ordinary Jets fans *Death by Popcorn* shows onscreen, but rather is something articulated in the construction of the film itself and in the iconography that L'Atelier national have adopted. Indeed, in "The Horizontalist Manifesto," the founding document of L'Atelier national that was composed in January 2005, the group claims, "Notre lutte est une lutte de liberté et de l'indepéndence. Notre pays, la vraie patrie de notre Manitoba, c'est le Québec, pas le Canada" ("The Horizontalist Manifesto"). I would argue that the film offers a kind of reading of Manitoban political and cultural history by contrasting the province with Québec, but also by adopting Québec as a model for cultural independence. Death by Popcorn suggests that Manitoba's contemporary malaise and anxiety is due in part to the fact that the province did not experience a cultural revolution of the Québécois sort and as a result retains a provincial, rather than national, identity.

In *Death by Popcorn*, this comparison between Manitoba and Québec plays out, oddly enough, through the story of Teemu Selanne, another one of the promised franchise saviors, who arrived in 1992. Selanne's choice to stay in Winnipeg even though an offer from the Calgary Flames was on the table endeared him to Jets fans. The video clip of the news report on Selanne's decision to play for the Jets conveys both pride and incomprehension, once again pointing to the collective uncertainty of why anyone, if the opportunity was available to go anywhere else, would choose Winnipeg. Like Hawerchuk, Selanne had an immediate impact in his first season, setting the record for goals by a rookie. The Jets' fans nicknamed him "The Finnish Flash," but *Death by Popcorn* creates the fiction that Selanne was known as "Général du Goal" for the purposes of a montage sequence that imagines him as the European leader who would inspire the team and the province to new heights.



After showing the highlights of a game in which Selanne almost single-handedly defeated the Oilers, the film switches to an extended clip of Québécois nationalist Pierre Bourgault speaking at a rally in the wake of Général de Gaulle's visit to Montreal in 1967. Subtitles translate the speech, but transform its meaning entirely by substituting "Winnipeg" for "Québec." As a result, the film forces us to consider Winnipeg as "fundamentally colonized" and a "ruined city." The force of the clip resides in Bourgault's assault on the sentimentalization of defeat. There is a spectacular moment when Bourgault tells the crowd that Québec has no heroes, only martyrs. There are murmurs of disagreement from the audience, but he continues in the face of these jeers to argue that the lionization of martyrs can result only in an ongoing culture of defeat. Général de Gaulle's speech, he argues, catalyzed a sense that Québec could overturn its history of defeat, subordination, and colonization and become the winners of history. Bourgault names Montcalm, Papineau, and Riel among the martyrs of French Canada the memory of whom must be overcome if Québec is to move forward, but the sequence's subtitles substitute these with the names of legendary Jets players, MacLean, Domi, and Hawerchuk. And just as Bourgault paraphrases Général de Gaulle's inspirational message to the people of Québec as "never give up," so too does the film imagine that, in the early to mid-nineties at least, Selanne was the one who would inspire the city and help transform its perception of itself from losers to winners.

However absurd the comparison between Général de Gaulle and Général du Goal seems, it does provide insight into the complexities of the film's political commitments and fantasies. While it may on the face of it seem ridiculous to suggest that Manitoba could or should have a Québec-like cultural revolution, the comparison itself reiterates the film's overall premise that there is a self-destructive aspect to Manitoban culture. Rankin takes this up in a film that he made after *Death by Popcorn. Hydro-Lévesque* (2007) is an experimental film essay that speculates on how the revolutionary energies of Québec in the 60s and 70s might be transferred to and reanimated in contemporary Manitoba. As Rankin himself explains in an interview, the comparison between the two provinces comes out of the recognition that both "have something of a fetishized relationship with their own misfortune." But whereas Québec was able to harness the energies of discontent in a period of accelerated modernization and the growth of a sovereigntist movement, modern Manitoba has thus far been unable to do the same. Rankin explains:

In the 1960s and 70s, Québec nationalism had a very heavy self-destructive streak to it. But, in large part because of René Lévesque, that electricity was re-channelled into a positive transmitter and today, in its best, most positive form, Québec nationalism is truly heroic and universal in its resilience. And I wanted that energy to be the force of good in my film. Winnipeg today is much like Québec was in the 1950s, except we are far more apathetic. Often we believe we are improving our city and affirming our collective worth as we commit the most profane acts of self-destruction. We demolish our icons, we vandalize our downtown with beautification projects, we curse the difficulty of our existence and long to be normal. To me, all of this is nihilism. So this was going to be the negative charge in my film. But in the end, I wanted Winnipeg to find its Lévesque. That's why, at the end, it is the electricity of Québec sovereignty that saves Winnipeg's life, like a transplanted heart. (Brown "A Conversation")

JET CAPTAINS

1972-74	WHA Ab McDonald
1974-75	WHA Danny Johnson
1975-78	WHA Lars-Erik Sjoberg
1978-79	WHA Barry Long (Lars-Erik Sjoberg 8 games)
1979-80	NHL Lars-Erik Sjoberg
1980-81	NHL Morris Lukowich (Scott Campbell 14 games)
1981-82	NHL Dave Christian (Barry Long 5 games)
	ve delegation of the page

JET COACHES

1972-74	WHA Nick Mickoski - Bobby Hull (Playing Coach)
1974-75	WHA Rudy Pilous
1975-77	WHA Bobby Kromm
1977-78	WHA Larry Hillman
1978-79	WHA Larry Hillman - Tom McVie
1979-80	NHL Tom McVie
1980-81	NHL Tom McVie - Bill Sutherland, Mike Smith
1981-82	NHL Tom Watt

JET GENERAL MANAGERS

1972-74	WHA Annis Stukus
1974-78	WHA Rudy Pilous
1978-79	WHA Rudy Pilous - John Ferguson
1979-82	NHL John Ferguson

JETS SCORING LEADERS 1972-82

YEAR	PLAYER	GP	G	A	PTS	PIM	PP	SH
1972-73	Bobby Hull (WHA)	63	51	52	103	37	15	2
1973-74	Bobby Hull (WHA)	75	53	42	95	36	9	1
1974-75	Bobby Hull (WHA)	78	77	65	142	41	27	0
1975-76	Bobby Hull (WHA)	80	53	70	123	30	14	0
1976-77	Anders Hedberg (WHA)	68	70	61	131	50	22	0
1977-78	Ulf Nilsson (WHA)	73	37	89	126	87	7	3
1978-79	Kent Nilsson (WHA)	78	39	68	107	8	8	0
1979-80	Morris Lukowich (NHL)	79	35	39	74	77	13	1
1980-81	Dave Christian (NHL)	80	28	43	71	20	9	1
1981-82	Dale Hawerchuk (NHL)	80	45	58	103	47	12	0

JETS PENALTY SHOTS

DATE	TEAM	PLAYER	GOALTENDER	RESULT
Mar. 22/73	vs Alberta (WHA)	Bobby Hull	Jack Norris	Failed
Jan. 28/75	by San Diego (WHA)	Norm Ferguson	Joe Daley	Failed
Feb. 6/76	by Toronto (WHA)	Mark Napier	Joe Daley	Scored
Nov. 3/78	vs Edmonton (WHA)	Rich Preston	Ed Mio	Failed
Nov. 12/78	by Quebec (WHA)	Real Cloutier	Markus Mattsson	Failed
Feb. 21/79	vs Hartford (WHA)	Steve West	Al Smith	Failed
Mar. 7/79	by Cincinnati (WHA)	Dave Debol	Markus Mattsson	Failed
Oct. 19/79	vs Minnesota (NHL)	Peter Sullivan	Gary Edwards	Failed
Dec. 14/80	by NY Islanders (NHL)	Anders Kallur	Pierre Hamel	Failed
Feb. 6/81	by Edmonton (NHL)	Wayne Gretzky	Pierre Hamel	Failed



As such, Hydro-Lévesque offers a kind of solution to the intractable dilemmas sketched out in Death by Popcorn. Whereas the later film offers a kind of sci-fi influenced political fantasy that imagines the reanimation of the province through the transplantation of energies from elsewhere, the former dwells satirically on the sense of imminent doom associated with the Jets' departure. The film follows the détourned footage of Bourgault with a terrifying clip of Survival (1982-87), a local Winnipeg public access show that purported to be a preparation guide for the coming apocalypse. A hooded figure warns viewers that "People are living their lives now, they're preparing for a future. But they are preparing for a future of nothingness and death if they are not preparing to survive cataclysm." Death by Popcorn juxtaposes this survivalist satire with video images of rallies held in a desperate effort to keep the Jets in Winnipeg and call-in programs that feature local fans almost in tears over the announcement of the team's departure. On the one hand, the film sets up the loss of the Jets as the cataclysmic event for which Winnipeggers have been sternly instructed to prepare, but on the other hand, it suggests that the rallies of protest and ongoing efforts to save the Jets are precisely the fantasies of a future that will never be, the distraction from a cataclysm already in progress. That these rallies took place at the symbolic centre of Winnipeg, the muchmythologized intersection of Portage Avenue and Main Street, takes viewers to the heart of "the ruined city." Winnipeg's identity as a midwestern industrial city is marked by its history of suburbanization and the emptying out of its downtown. Successive city centre renewal efforts throughout the 80s and early 90s are distinguished by their complete misguidedness and almost total failure, and while Portage and Main remains the city's symbolic centre due to its historical importance, it had been transformed by the mid-90s into a symbol of urban decline, with the bank towers that mark the intersection quickly giving way on surrounding streets to parking lots, empty buildings, abject poverty and other signs the urban core had been politically and socially abandoned. The clip from Survival extends the apocalyptic imagery that runs through the film, but it also invites viewers to see life in contemporary Winnipeg as already post-apocalyptic, with videotapes of Jets' past glory as the surviving remnants of life before cataclysm.

Selanne was a success during his time as a Jet, but was unable to lead the team to the victory they ultimately desired. He was traded to the Mighty Ducks of Anaheim in February 1996 as part of a fire sale the Jets management launched once they realized that the franchise's move to Phoenix was inevitable. An array of video-clips from the time shows a city already in mourning for a team still on the ice, suffering through the remainder of the 1995-96 season in a kind of living death. *Death by Popcorn* draws on a local sports callin show and on the street interviews to reveal the emotional and psychological impact the announcement of the team's departure had on the city. Mass exodus is a particular fear of many callers and interviewees. Without the Jets, they ask, why would young people choose to stay in Winnipeg? Such worries are expressed in an overblown and melodramatic manner, yet nevertheless they address the real fear of a provincial city that has long had to deal with outmigration. The Weakerthans' album *Left and Leaving* (2000) might be the exemplary expression of the melancholy of the abandoned, but *Death by Popcorn*, in its own satiric way, conveys a similar sense that, for all the hysteria and handwringing that



the loss of the Jets caused, it did mark a watershed moment in the city's recent history in that it was a seeming sign of demotion or relegation to a lower level of urban desirability. As one tearful fan says, "I don't know what to do anymore. What can we watch in the winter, now? What is Winnipeg, now? It's just nothing."

This fear of undesirability and emptiness explains the affection the city has for Thomas Steen, who completes the film's trio of player case studies. While Steen's natural goal scoring ability may not have matched either Hawerchuk's or Selanne's, he was a leader on the ice and a consummate playmaker. Yet the primary reason Jets fans loved him so much seems to have been his attachment to the city itself. Steen spent his entire NHL career playing for the Jets, a commitment highly unusual in an era of free agency and the full marketization of sports labour. Death by Popcorn draws clips from the ceremony marking the retirement of Steen's jersey number in 1995. As Steen skates onto the ice for the award, the stadium announcer commends him for his commitment to the city itself: "This man and his wife and family embraced our city. Winnipeg became their home. They became involved in the community, spoke proudly about living here and passionately defended the quality of life in Winnipeg from the many outside our area who love to knock this great place in which we live." Death by Popcorn intensifies the disturbing weirdness of the commendation's mix of incredulity and resentment by replaying it repeatedly. The phrasing echoes the speech from Nineteen Eighty-Four that opens the film, but also establishes that Steen represents what a title card indicates is "Le rêve Winnipegois." That dream is less of victory, but of acceptance, for someone to come from elsewhere and embrace the city. Steen, as such, counters fears of outmigration and abandonment, but does so as the representative of conservative domesticity. His professional afterlife as a Conservative candidate in the Winnipeg riding of Elmwood-Transcona in the 2008 Federal Election confirmed this symbolic status. He lost that election, but was elected to Winnipeg city council in 2010. Steen's foray into politics was the subject of great enthusiasm in the local press, but was also met with tempered criticism that had to dance around Steen's popularity as a former Jet in order to criticize him as a candidate.12

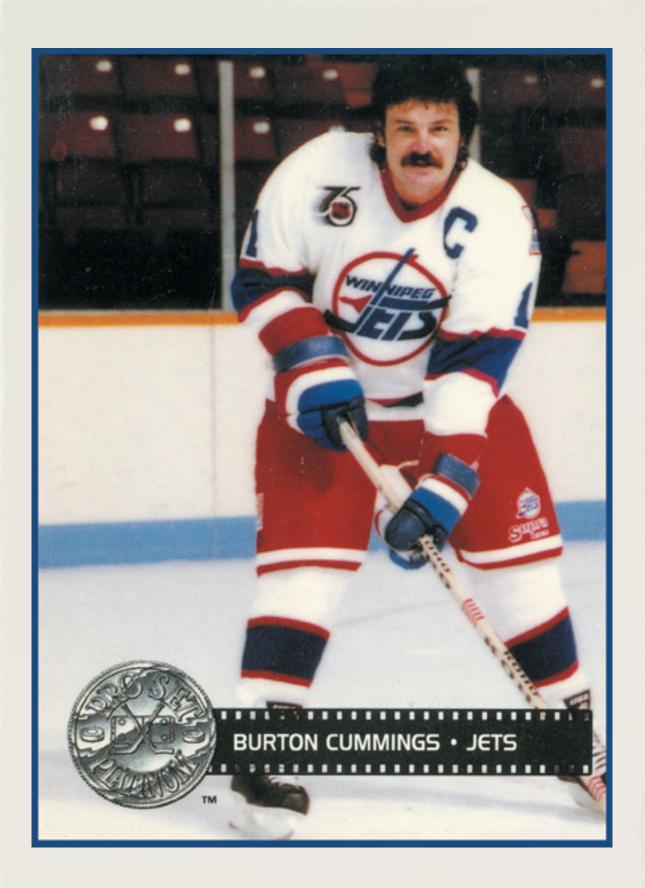
With tongue planted firmly in cheek, *Death by Popcorn* presents a fourth possible saviour of the Jets. This fourth figure was not a player but a performer. Since its inception, L'Atelier national has had a fascination with Burton Cummings, the lead singer of Winnipeg's own The Guess Who. Perhaps most famous for their hit "American Woman," the first single by a Canadian band to reach number one on the Billboard Top 100. Their heyday coincides with the founding of the Jets as a World Hockey Association franchise in 1972. Reviewing their *Live at the Paramount* LP that year, Lester Bangs announced, "The Guess Who is God," and explained, "They have absolutely no taste at all, they don't even mind embarrassing everyone in the audience, they're real punks without even working too hard at it" (112-13). Bangs' ironic enthusiasm for "Canuck creep" Cummings surely must have been short lived since, by the mid-70s, The Guess Who had disbanded and Cummings had transformed himself into a power ballad crooner. Key to this transformation was Cummings' image. The combination of his curly hair, bushy mustache, and toothy smirk

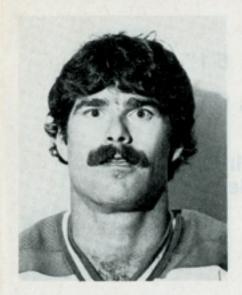


became iconic, at once signifying a soulful sensitivity, a mischievous eroticism, and a bizarre goofiness. L'Atelier national seized upon this image in a postering and stickering campaign throughout 2005 and 2006, scattering a screen-printed image of Burton's face around Winnipeg with the title of his first solo hit, "Stand Tall," written underneath. In the midst of urban decline and dilapidation, this injunction seemed cruelly ironic, an impossible task in a downtown that bore the scars of profound economic disenfranchisement and a city largely defined by its economic marginalization. Death by Popcorn draws on video footage of Burton suiting up for a Jets practice, a cheap publicity stunt that took place in the midst of the departure crisis. Cummings, like Steen, is loved for remaining in Winnipeg despite his success, but ironically is also mocked for it, as if choosing to remain in Winnipeg is so inexplicable and embarrassing that the love must be counterbalanced with ridicule and scorn. Cummings' own relationship with the city is understandably fraught. His endorsement of the Jets and his playful media appearances in the 90s documented in *Death by Popcorn* show someone passionately committed to the city, as does his part ownership in Salisbury House, or Sal's, a local chain of burger restaurants. Yet Cummings is also known for his criticisms of the city, most notoriously his assessment in 1985 after a late night incident in which he was hit on the head with a beer bottle at a North End 7-Eleven convenience store that the Winnipeg he knew now belonged to the past and had been replaced by "Negativipeg." This ambivalence, this oscillation between passionate commitment to the city and frustrated and fed-up self-lacerating outbursts, is what makes Cummings the local icon he is, embodying as it does some key aspect of the city's psychic disposition.¹³

To conclude, I want to deal with the enigmatic title of the film itself. It refers to an incident from the 1990 Stanley Cup playoffs. The Jets led the Oilers three games to two in their opening round series, were up three goals to one in game six, and seemed assured of victory over their now Gretzky-less but still formidable arch-rivals. And then, late in the third period, a fan threw a box of popcorn on the ice. The moment is much mythologized and much lamented in Winnipeg hockey history, as it seemed to quash Winnipeg's momentum. The Oilers scored three quick goals to win the game, which turned the series around and saw the Jets once again eliminated from the playoffs by their arch-rivals. Death by Popcorn dedicates a newly shot sequence to this incident. It stages a nighttime back alley meeting in the depths of winter between Rankin and a man who alleges to have been the one who threw the fateful box of popcorn. Dressed entirely in Oilers garb and snacking manically on a box of Nutty Club popcorn, an iconic local Winnipeg brand, the man seems slightly unhinged and over the course of the interview grows incandescent with rage. He explains that he communicates telepathically with Wayne Gretzky on a daily basis and that the Great One has passed a divine message on to him. That message, he explains, is that "Winnipeg is losers. Winnipeg is the worst. Winnipeg is a shit-cake of broken dreams." He proceeds to launch an assault on a series of cherished Winnipeg icons, from former provincial Liberal Party leader Sharon Carstairs to legendary The Guess Who members Burton Cummings and Randy Bachman to local television advertising staple furniture salesman Nick Hill. The punchline of the sequence comes when Rankin asks him where he was born. The answer, of course, is "Winnipeg," satirizing and exemplifying the self-destructive self-loathing of Jets fans and Winnipeggers all in one fell swoop.







Right Wing

Shoots Right 6'0" — 205 lbs.

Born: Grostenquin, France March 9, 1958

Last Amateur Club: Hull Festivals

Paul finished fifth in Jets scoring in his first season of NHL competition setting a club record for most goals (36) by a right winger . . . tied with teammate Dale Hawerchuk for the most game opening goals (7) and for the longest consecutive goal scoring streak (6 games) both club records . . . scored six times in his first 9 NHL contests and 24 of his final total through the last half of the season . . . an excellent specialty team player, he notched 12 of his goals on the powerplay . . . ranked fourth among all rookie goal scorers and finished eleventh overall in scoring percentage (22.0%). Was a member of the 1980 Canadian entry in the Lake Placid Olympics along with teammates Don Spring and Tim Watters . . . plays center field on the Jets-Molson's baseball team . . . married, to wife Sharon.

Career Record

Year 1977-78 a)		REGULAR SEASON						PLAYOFFS				
	Team Hull	League QMJHL	GP 66	G 38	A 33	PTS 71	PIM 125	GP	G	A	PTS	PIM
1978-79 1979-80	Cdn. Nat. Team Cdn. Nat. Team	Int'i	50	21	11	32	90					
1980-81	Salt Lake	Olympics	80	36	42	5 78	160					
1001 00 h)	St. Louis	NHL NHL	74	0 36	0 25	61	106	4	2	2	. 5	20
1981-82 b)	Winnipeg JET and NHL		75	36	25	61	106	4	3	2	5	20

a) St. Louis' 6th choice - 109th overall in the 1978 Amateur Draft.

b) Traded to Winnipeg by St. Louis along with Ed Staniowski and Bryan Maxwell for Scott Campbell and John Markell, July 3, 1981.



The comic ferocity of the self-loathing is combined in the sequence with the pathos-drenched, fatalistic assessment of Jets president Barry Shenkarow, who claims, "everything was going our way; if that fan hadn't thrown the popcorn on the ice, we probably would have beaten Edmonton that year." This deeply held conviction, shared by many, illuminates the second part of the film's title. The tragedy of the Winnipeg Jets is that their fate is understood as tragedy, as the result of some fundamental flaw that condemned them to it, to years of agonizing defeat and to their eventual disappearance. The box of popcorn thrown on the ice symbolizes the civic sense that Winnipeg is the cause of its own failures. And as much as the film examines how this becomes a kind of self-fulfilling prophecy, it also quite ruthlessly pushes it even further, showing how such thinking is debilitating and comforting in equal measure. Death by Popcorn's most tender moment comes when the film returns to the conversation between Rankin and Sylvain Séguin from Les Dales Hawerchuk near its end. Asked if he has any message for Jets fans, Séguin says, "I'd tell them that they shouldn't give up their hopes of having an NHL hockey team again one day. You never know! And never think it's your fault for not having an NHL team. It is not Winnipeg's fault." This is a clear echo of De Gaulle's message to Québeckers not to give up that Bourgault passionately relates, but more importantly it is a deeply compassionate message that recognizes the city's tendency for self-laceration and self-loathing and encourages healthy persistence rather than pathological fixation.

Video's role in all of this is as a medium for memory. The tragedy of the Winnipeg Jets was not the stuff of the stage or even of film, but of video, a format with which the team shares a lifespan and on which its highs and lows were captured. Piles of videocassettes archived the history of the team and the signs of their wear and tear, the decay and degradation of the video image, signifies the civic passion for the franchise, the deep melancholy experienced upon its departure, and the passing of time itself. The Jets of the 70s, 80s, and 90s will be distinguished from the team's new incarnation not simply by new uniforms, a new arena, and a different set of players and management, but by the textural difference between the new High Definition video technology that will capture the on-ice action and the desaturated, low definition Betamax that now periodizes its contents in a very specific way. *Death by Popcorn* salvages this forlorn material and in revisiting the recent past, shows the inextricability of memory, magnetic tape, and the Manitoba of the 80s and 90s.



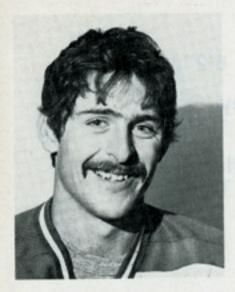
Endnotes

- ¹ The additional irony here is that the film itself was almost lost to history. After a sold out run at the Cinémathèque in Winnipeg and on the eve of a scheduled screening in Toronto, the filmmakers received a cease and desist order from lawyers representing CKY, the CTV affiliate that had jettisoned the material over a year earlier. The case was resolved not in court, but allegedly over clubhouse sandwiches at The Wagon Wheel, an iconic local Winnipeg restaurant, between the film-makers and representatives of CKY. For more on how the experience of L'Atelier national exemplifies the fraught relationship between Canadian copyright law and the reuse and appropriation of existing media in the arts, see Ross.
- ² In the same *New York Times* article Guy Maddin appeals to the conventions of epic and tragedy to convey his incredulity that Winnipeg once again has its Jets: "'So improbable is their return that I'm still convinced it hasn't happened,' said the film director Guy Maddin, likening the Jets' story to 'ghostly return in ancient texts' like Ulysses' journey in the 'Odyssey' and the shade of Hamlet's father strolling the parapet" (Klein). The framing of *Death by Popcorn* as *The Tragedy of the Winnipeg Jets* captures the way in which the story of the team, the brutal economic realities of their disappearance and the financial hopes staked on their return is somehow best expressed in the form and language of fiction.
- ³ For a compelling reading of the political and economic context of the Jets' departure, see Jim Silver's *Thin Ice: Money, Politics, and the Demise of an NHL Franchise* (1996). Silver lays out how the survival of the Jets could only have been accomplished with a massive injection of government funding, something that hardly seemed justified in a city renowned for its staggering level of child poverty and its more general economic precariousness. Silver himself was involved in a social justice group in the years prior to the Jets' departure that protested against the public subsidization of professional hockey, whether in the form of further tax breaks for the club or of municipal funding for the construction of a new arena. In his introduction, Silver contrasts the ascendency of the NHL as a desirable commercial product in the 80s and 90s with Winnipeg's long economic decline from its heyday early in the twentieth century in a manner that resonates with, if not fully anticipates, the apocalyptic tone of *Death by Popcorn*.
- ⁴ For further proof of these decennial associations, we need only look to the 8mm Vintage Camera iPhone app, which offers "5 grainy, discolored, dusted and aged films from different eras," including the 1920s and the 1970s among others. There is not yet an app that reproduces the texture of the bulky poor quality VHS camcorders of the 1980s or the abysmal quality of off-air VHS taping in EP mode, but surely its arrival is imminent.
- ⁵ The most significant of these, since it deals directly with the significance of videotape in all its analogue specificity, reproductive capability, and aesthetic opportunity is Lucas Hilderbrand's *Inherent Vice*. I draw on and engage with Hilderbrand's study of videotape below. In addition to this key study specifically on videotape, I would add several works that have analysed the videocassette as a form of residual media. Articles by Will Straw and Kate Egan appear in Charles R. Acland's edited volume *Residual Media*, and Acland himself has written about "The Last Days of Videotape." Also important is lain Robert Smith's "Collecting the Trash: The Cult of the Ephemeral Clip from VHS to YouTube" for the way that it situates the culture of VHS collectors and clip hunters within a larger history of cult film enthusiasts and found footage filmmakers. In terms of a more broadly construed category of "format studies," Jonathan Sterne's *MP3: The Meaning of a Format* offers a model for thinking historically about media and format that potentially reveals all kinds of unexpected antecedents and extraordinary connections.
- ⁶ For more on the connection between the audio cassette, taping practices, and cultural memory, see essays by Bas Jensen, Michael Bull, and Karen Bijsterveld and Annelies Jacobs and, in *Sound Souvenirs: Audio Technologies, Memory and Cultural Practices*, edited by Karen Bijsterveld and José van Dijck.



- ⁷ This is not to devalue the importance of the programs themselves, especially when rare or "missing, believed wiped" episodes, to use the BBC's phrasing for lost programs, turn up on videocassettes taped off air. Videocassettes that contain programming taped off-air are especially important in Canada, which does not have a national television archive that houses older programs or collects current ones. For more on the consequences of this failure to archive and on the importance of VHS in accessing the Canadian televisual past, see Byers and VanderBurgh.
- ⁸ Much of this material is compiled on *Winnipeg Babysitter* (2009), a DVD compiled by Daniel Barrow and released by the Winnipeg Film Group.
- ⁹ In his article on L'Atelier national du Manitoba, Solomon Nagler provides a reading that situates their work in relation to both Paizs and Maddin. Nagler argues that the group continues the practice of "bargain basement filmmaking" exemplified by Paizs and shares with both Paizs and Maddin a fascination with form and material: "L'Atelier's obsession with partially ruined visual materials can also be seen as a mannerism inherited from previous generations of prairie auteurs. Degraded celluloid that looks discovered rather than created and beaten Beta tapes that have lost most of their magnetic resonance are yet another means of expressing the ironic historicism of the prairie postmodern," ("Winnipeg Eats Itself").
- ¹⁰ For more on the institutional and regulatory factors that led to the rich fertility of Winnipeg cable access television in the 80s and 90s, see Allison Gillmor's article on Barrow's *Winnipeg Babysitter*. As she explains, unlike the CTV material which the members of L'Atelier salvaged from a dumpster, the public access material had already been destroyed: "Original tapes of the shows were junked shortly after Shaw acquired local cable provider Videon in 2001, so Barrow's footage which he has been hunting down for almost three years was scavenged through informal channels, mostly from the private archives of show hosts or the stashes of packrat fans," ("Channeling Mayhem").
- ¹¹ The history of the series neatly recapitulates the rise and fall of VHS. Volumes 1-9 (1989-97) were released only on VHS, with the first DVD release coinciding with the 10th anniversary of the series in 1998. Volumes 10-18 (1998-2006) were released on both formats, with the VHS release being discontinued with Volume 19 in 2007. Since 2007, *Rock 'Em Sock 'Em* has been available only on DVD.
- ¹² See especially Mary Agnes Welch's report on the 2008 election debates. She writes that Steen was "by all accounts and appearances a lovely and honourable gentleman," but concludes that he was "radically out of his depth, muzzled by his party and unfamiliar with the issues" (A6). Such an assessment points to the political capital that Steen brought to the election as someone associated with the Jets, even 12 years after the team's dissolution, while the care with which the criticism is worded, braced as it is for angry letters to the editor and ferocious online comments from Jets fans and Steen supporters, points to the perceived hazards of challenging the team's legacy in any way.
- ¹³ Although the 7-Eleven incident does not play a part in *Death by Popcorn*, it is the subject of a series of key post-L'Atelier films by its members. *The Burton Cycle* investigates the incident through interviews and re-enactments. The Cycle includes *Fahrenheit 7-Eleven* (Walter Forsberg, 2011) and *Negativipeg* (Matthew Rankin, 2010) with a third film slated to come.





Defense

Shoots Right 6'2" — 200 lbs.

Born: Lakewood, Ohio January 21, 1961

Last Amateur Club: Toronto Marlboros

A tough mobile defenseman, Moe was the Jets second round pick of the 1980 NHL Entry Draft. Highly rated by NHL scouts, he was the 23rd player selected overall that year. A swift skater with a powerful shot . . . split his sophomore campaign in the CHL where he notched 8 goals and collected 23 points in 33 games . . . is the son of Maurice Mantha, a former teammate of Jets General Manager, John B. Ferguson when the two played together in the Montreal Canadiens organization . . . is an excellent team man and is very active in many community projects throughout the year . . . makes his home in Sturgeon Falls, Ontario during the off season . . . was married this past summer to new bride Kathleen.

Career Record

			REGULAR SEASON					PLAYOFFS					
Year	Team		League	GP	G	A	PTS	PIM	GP	G	A	PTS	PIM
1978-79	Toronto		OHA	68	10	38	48	57					
1979-80 a)	Toronto		OHA	58	8	38	46	86					
1980-81	Winnipeg		NHL	58	2	23	25	35					
1981-82	Tulsa		CHL	33	8	15	23	56					
1301-02	Winnipeg		NHL	25	0	12	12	28	4	1	3	4	16
	rrampog	JET and NHL		83	2	35	37	63	4	1	3	4	16

a) Winnipeg's 2nd choice — 23rd overall in the 1980 NHL Entry Draft.



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Thomas Steen

25



Centre

Shoots Left 5'10" — 195 lbs.

Born: Tocksmark, Sweden June 8, 1960

Last Amateur Club: Farjestads, Sweden

A fifth round draft choice of the Jets in 1979, Thomas appeared in 72 games registering 44 points as a rookie last year . . . notched his first professional marker against Chicago (October 23, 1981) . . . played three seasons in the Swedish Elite league, represented his country in the 1977 European Junior, 1980 World Junior Tournaments and the World Championships and Canada Cup in 1981 . . . while with Farjestads, led his team in scoring with 36 points and was named Swedish Player of the Year during the 1980-81 campaign . . . a strong two-way player, Thomas led the club in the plus/minus department last year . . . Thomas was married this past summer in his native Sweden, to wife Mona.

Career Record

				RE	GULA	R SE	ASON			PLA	YOFF	S	
Year	Team		League	GP	G	A	PTS	PIM	GP	G	A	PTS	PIM
1978-79	Leksands		Elite	25	13	4	17	35					
1979-80 (a)	Leksands		Elite	18	7	7	14	14					
1980-81	Farjestads		Elite	35	16	20	36	0					
1981-82	Winnipeg		NHL	72	15	29	44	42	4	0	4	4	2
C. School Bill	-	JET and NHL	TOTALS	72	15	29	44	42	4	0	4	4	2

a) Winnipeg's 5th choice - 103rd overall in the 1979 Entry Draft.



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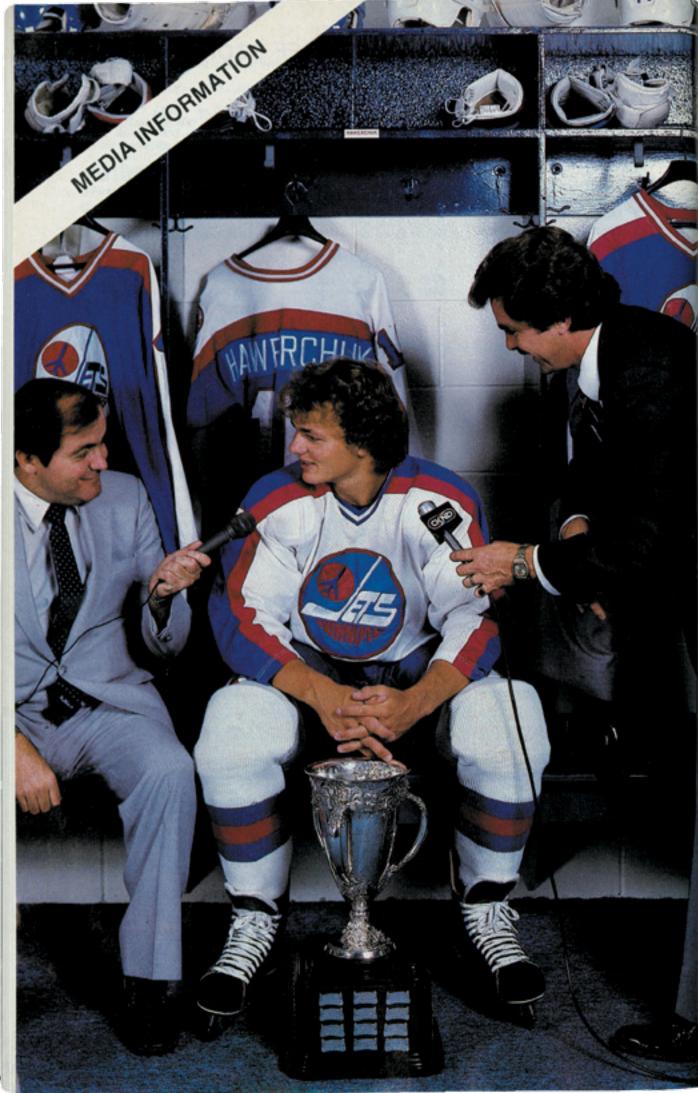
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[NB: A version of this essay appears in the forthcoming anthology, Gerda Canmaer & Zoe Druick, eds., *Cinephemera: Archives, Ephemeral Cinema, and New Screen Histories in Canada* (Montreal: McGill-Queens University Press, 2014).]





CKY JOINS JETS TEAM

The voices will be familiar but the station brand new as radio station CKY (AM 580) joins the Jets team this season to bring all the action of exciting Jets hockey to its radio listeners. The 50,000 watt CKY will provide exclusive Jet coverage as the new flag ship station broadcasting all games from the preseason through to the playoffs. Joining the CKY crew are two voices well known to Jet listeners everywhere, Ken Nicolson and Curt Keilback return to their familiar positions in the broadcast booth however the veteran team has switched roles behind the microphone.

For the past three seasons Curt Keilback has provided expert color commentary of all Jets games while the veteran Nicolson has been the play by play voice for all ten Jets seasons. The 1982-83 season will mark the NHL debut of Keilback as play by play man while Nicolson will provide the analysis and commentary. Keilback is no stranger to calling the play by play, serving in similar capacities earlier in his career with the Regina Pats and Yorkton Terriers.

A native of Thunder Bay, Ontario, Ken "Friar" Nicolson has had a distinguished broadcasting career. For the last decade, Ken and the Jets have become synonymous as his characteristic voice thrilled Jets fans through 7 WHA seasons and three more in the NHL. Prior to his tenure with the Jets, the versatile Nicolson covered a variety of sports including professional baseball and football as well as Canada's National hockey team when it was based in Winnipeg. In addition to his Jet coverage, Ken will act as Hockey Coordinator for CKY radio.

The Jets are pleased to welcome back Ken and Curt and look forward to CKY Radio's expert coverage.

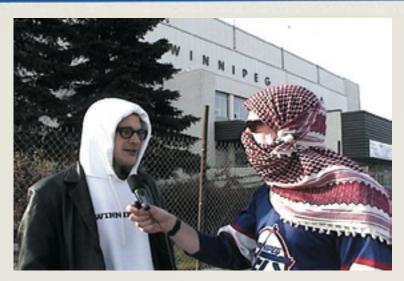


Ken Nicolson



Curt Keilback





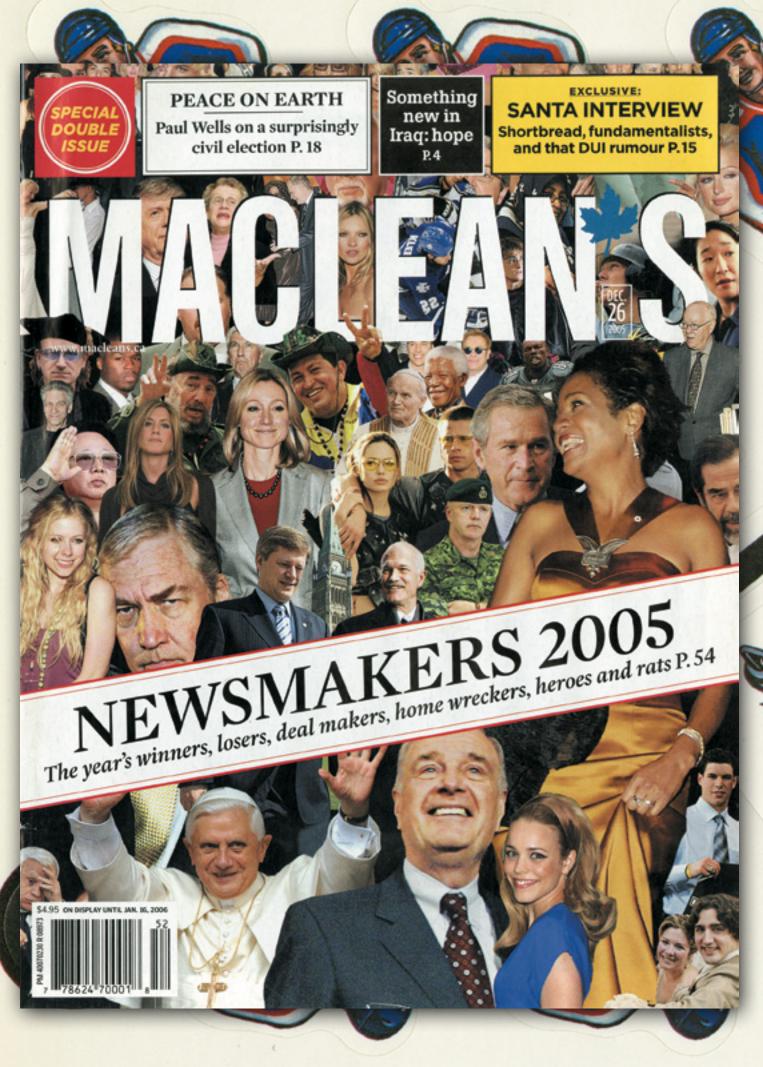
Winnipeg Without the Jets

By Paul Butler

"I love the way that 'Winnipeg' filled up the bottom of the circle, like water or something. I was looking for a way to capture the sense of the city that is different, now, without the Jets. It's a different city. I don't know, it seems just like this little loss. And, it's a collective feeling. It's hard to put into words. It seemed to be the way things always went. And, it makes—as a whole, it makes a really strong city. All the people from Winnipeg, dealing with that kind of loss, on an ongoing basis, strengthened us, I think. Winnipeg Without the Jets."



WATTER, MATTHEW, + MIKE: WOW YOU GUYS ... WE WERE ROLLING UNTHE FLOOR! NO LIE, YOUR PLECE 15 SO HILAR 1003; THERE WERE SIX people in my basement studio all shreiking with joy at your MBS SLUTE B'RULLANCE! GeniUs fitumokingyen well crafted, and an ironic perspetition that I can so identify with to am so gled that you called, and decided to Share your scathing, seaving critique with Us down here in priso-town. And t am honored that you would just from 'Tribulation 99' !!! Please find enclosed & small token Of my appreciation-a movie that I made on 'Appropriation, and culture - jumming'. Now, is to a show at other ciname ... well, 5 will ponder it. we generally program them stie ally, and I can't say that there are dry hockey programs in the offing . The sooner or later perhaps your preco could Find a place on a Mockey montany Night. And oh yesh, tree bave Barber Mockey Host my Screntology film should be out by Bec 2007. Baldin



Facial hair, firewood and twosided tape in our compendium of things that make life worth living

SLIPPERS. LOVE SOCKS?

Try J.Crew's suede-soled, extrathick, knee-high wool slipper socks (four colours). Dig out the Christmas tree from the garage without wrecking your socks-or style.

BEAUTIFUL MINIMALISM, COURTESY OF THE CANUCKS

Vancouver's vintage hockey jersey (circa. 1970-71) reappeared



the team will wear it twice more this season (Jan. 10 in

Toronto and Jan. 21 against Montreal). If only they'd ditch the angry orca, for good.

WHISKERS FOR WHIPPER-

SNAPPERS Join the hundreds of men across North America who are raising money for char-

ity by unleashing their inner Tom Selleck. The 22 members of the Toronto branch of Mustaches For Kids (www.m4ktoronto.org) have raised \$2,500 for the Make-

A-Wish Foundation.

RADIO FREE ME Think of Pandora.com as your own personal radio station. Type in your favourite artists and the site will stream them and plenty of similar bands that you've never heard of. Listen for an afternoon and you'll be hooked.

DIG THAT CRAZY SANTA CLAUS, DADDY-O Yiele

B' Swingin' packs the ultra hip-Louis Prima's boisterous What Will Santa Claus Say When He Finds Everybody Swinging?-and some Christmas standards by Ella Fitzgerald and Glenn Miller.

BACON STRIPS

ADHESIVE

BANDAGES



read an-

Vegetarians may find these a bit gross, but faux-pork bandages will help cure your minor cuts and scrapes (www.mcphee.com).

FLAMING YULE LOG The original small-screen fire log was filmed at New York's Gracie Mansion (that is, until an errant spark set aflame a priceless rug). But on Christmas morning, Citytv/A-Channel will run the Kyoto-friendly, gas version from 6 to 10 a.m.



MOLIÉRE, MIRRORS. & MYSTICISM For

the cultured nineto 14-year-olds on your list this year, The King in the Window by Adam Gopnick is a sophisticated fantasy set in Paris.

SAD SACK JETS A newly released mockumentary, Death by Pop-

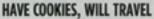
corn: The Tragedy of the Winnipeg Jets, claims that a box of popcorn thrown on the ice during the '90 playoff series against the Oilers cost Winnipeg their momentum.

NOT JUST ANOTHER BOOK **ABOUT THE BEATLES** Author

Bob Spitz pads out his nearly 1,000-page doorstop, The Beatles: The Biography, with about 100 pages of footnotes and bibliographical references-proof of his many years spent reporting. It's a fine resource for any diehard Beatles fan-but after

finishing this exhaustive tome. it's doubtful you'll ever muster the strength to other word

about the Fab Four



The Flourgirls' cookies are pretty yummy, but it's the shapes and decorations-from reindeer and Easter eggs to Frankensteins and rubber duckiesand the fact that they'll

ship them anywhere in the country that makes them the

perfect sugary gift (flourgirls.com).

BEST OF THE BANNED In advance of the forthcoming release

of the Best Rejected Advertising, Vol. 3, check out some of the ads that most offended consumers' "taste and decency"

last year. (www.best rejectedadvertising. com).

00PS! Canadian cutie Rachel McAdams is the latest starlet to suffer a wardrobe malfunction-the dress she wore to the premiere of her new film, The Family Stone, proved a bit too revealing. Will somebody please tell these girls about two-sided tape.

THIRD TIME JUST AS GOOD AS THE FIRST

Prolific alt-country rocker Ryan Adams has released three albums of new material this year. The latest, 29, is a little less country than the first two. In fact, one standout track, The Sadness, has a bit of Mexican flair.







CTV Winnipeg 400-345 Graham Avenue Winnipeg, Manitoba RJC 556

Tel: 204.788.3300 Fax: 204.788.3399

www.winnines.cov.co

May 30, 2006

l'Atelier-National du Manitoba Walter Forsgerg Mathew Rankin 205 Ruby Street Winnipeg, Manitoba R3G 2E3

Sent via: Courier

Re: NOTICE OF COPYRIGHT INFRINGEMENT

Dear Sirs:

NOTEE.

1+2

This letter is a follow up to our meeting of Thursday, March 2, 2006 whereby CTV Television Inc.-CTV Winnipeg ("CTV") placed I'Atelier-National du Manitoba, it's Producers and employees (the "Producer") on notice for CTV copyright infringement for the unauthorized use of CTV News and Sports Archival Footage ("CTV Footage") within the documentary entitled Death by Popcom: The Tragedy of the Winnipeg Jets (the "Production").

You, the Producer, advised CTV that you obtained possession of the CTV Footage and other unauthorized CTV Tape Material ("Tape Material") from Rudy Moroz, a former CTV Employee, thereby assuming that permission was automatically granted to use this material within your Production. Whether or not Rudy Moroz did in fact supply the CTV Footage and/or Tape Material to you, he is not the owner of the copyright, and therefore you should have obtained written permission from CTV, owner of the copyright, to use said material.

CTV is placing the Producer on notice that:

 CTV Television Inc. is the exclusive owner of the copyrights in and to the CTV Footage and CTV Tape Material acquired by the Producer;

- to acquire use of said CTV Footage or CTV Tape Material, the Producer must license or receive written permission from CTV Television Inc.;
- our records indicate the Producer did not follow the procedures in item 2 above and are therefore in violation of CTV copyright infringement;
- 4. until such time the CTV Footage is removed from the Production and returned to CTV along with all CTV Tape Material, the Producer must immediately cease any further sale, distribution, theatrical display, broadcast, exhibition in public, reproduction in any way, or use for any other purpose, including over the Internet, presentations or showings, of the Production;









- the Producer must immediately arrange to retrieve all copies of the Production containing the CTV Footage which have been distributed throughout Canada or the World, for whatever use and the Producer shall be responsible for any and all costs including tariffs/ duties / taxes incurred;
- the Producer must immediately remove all CTV Footage within the original masters or copies of the Production, and return all CTV Footage and Tape Material as set out in item 8 below;
- the Producer must immediately remove clips, or images placed over the Internet produced from the CTV Footage or Tape Material;
- the Producer must return all originally obtained CTV Footage, Tape Material, any dubbed copies whether distributed or in the Producer's possession, and the attached Letter of Acknowledgement to the attention of Ken Peron (address indicated below) within ten (10) working days from receipt of this notice;

TAKE

- the Producer shall be responsible for any and all costs related to the removal of the CTV Footage from the Production and any and all costs including tariffs/ duties / taxes incurred for the return delivery of the CTV Footage and Tape material; and
- 10. the Producer will, at its own cost and expense, indemnify and save CTV and its affiliates and subsidiaries harmless from any loss, liability, damage, costs or expenses, including without limitation to the foregoing, court costs and reasonable solicitor's fees which shall result from or by reason of any demand, claim, suit or proceeding which may be made or brought against CTV by any person, firm, corporation or agency of government by reason of any use of the unauthorized CTV Footage and/or Tape Material in the possession of the Producer.

The information in this Notice of Copyright Infringement is accurate, and under penalty of legal action by CTV Television Inc. Should you choose to ignore any or all requests outlined above CTV reserves its right to seek immediate equitable, injunctive, and other relief, including damages claims.

Should you require any further information regarding this matter, please contact me at the address, telephone number or email address indicated below.

We thank you for your courtesy and immediate cooperation in this matter. Your prompt response is requested so that the illegal infringing activity can be stopped.

Sincerely,

Kenneth W. Peron Operations Manager CTV Winnipeg 400 – 345 Graham Ave. Winnipeg, Manitoba R3C 5S6 Phone: 204-788-3341

Fax: 204-984-9445 E-mail: kperon@ctv.ca

SDAY, JULY 5, 2006

Who's killing Death By Popcorn?

Artists worry over copyright legislation as a new film is pulled from Harbourfront program, writes VAL ROSS

ne day in March, 2005, the phone rang in the studio of a loose collective of Winnipeg historians-turned-video-artists known as L'Ateliernational da Manitoba. An employee at CKY, the Winnipeg CTV affiliate, was calling to report a cornucopia of potential artistic source material: Because CKY was moving to a new location, 1980s footage of the now-vanished Winnipeg Jets hockey team (some tapes no longer easily viewed because of changed technology) was destined for the dumpster. "Better you guys should take it and do something with it, otherwise it's just going to waste," the employee told them.

The artists hotfooted it over to CKY, officially signed into the building and carried off the treasures. Then they fashioned a 60-minute "video-collage-opera," Death By Popcorn, that proposed that the Jets' corporate owners concocted a scheme to destroy the team's Manitoba fan base in order to move the Jets to a more lucrative U.S. location. (The film incorporated a realise prank. In 1990, someone threw popcorn on the ice and stalled a crucial game, annoying fans.)

Death By Popcorn sold out every night it played at the Winnipeg Cinematheque last winter, which made it easily the most popular movie in the Cinematheque's 25-year history. BlackFlash photo-arts magazine covered the project, and L'Atelier members were interviewed by CBC and CTV.

There they made a fatal mistake.
"We boasted we'd made the movie from CKY's garbage," says Matthew Rankin, which reminded everyone that the tapes had once been station property.

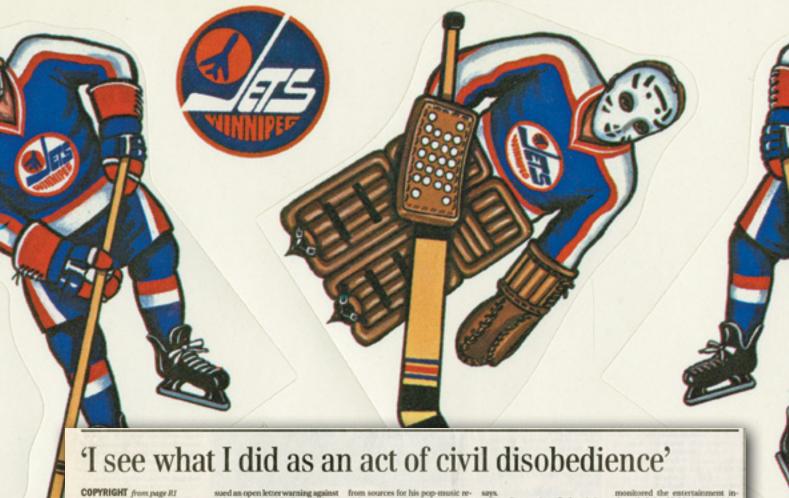
Although Death By Popcorn had been scheduled for Toronto's Harbourfront this summer, it has been withdrawn because of CTV's objections. "The issue is, they didn't receive written permission to use our material," explains Ken Peron, operations manager of CTV Winnipeg.

Welcome, once more, to the muddle where creativity and copyright collide. From Peron's point of view, he is defending his company's material from unauthorized use. For their part, the artists say they used material that they had been assured was doomed to the dumpster, recycling it to create a perspective on their community.

See COPYRIGHT on page R3







Peron asked the group to return the material. "They were work neels, they weren't fully usable, they were destroyed."

destroyed."

The artists say they were also asked to destroy their film (they have so far refused).

"It's appropriate," Rankin sighs.
"Our whole movie was about how

corporate interests removed the lets from Winnipeg. Now, corporate imperatives may remove our mov-

ie."
Most artists would rather self-censor than risk a lassuit or see their work destroyed. That's why they are campaigning strenaously against Canada's proposed copy-right legislation, expected to be ta-bled this fall. Artists fear the new legislation could further restrict the creation and dissemination of on-temporary art, especially conceptutemporary art, especially conceptu-al art, film, video, sound art and col-

On June 6, Appropriation Art, a coalition of arts professionals, is-

tightening copyright laws. It bore the signatures of more than 500 art-ists (including eight Governor-Genists unclauding eight Coverior General's award winners). Two weeks larer, the Canadian Museums Association and the Canadian Ard Museum Directors' Organization also signed on, "Artists have had to destroy works for fear of infringing on copyright," says Sarah Joyce, one of Appropriation Art's founders. "We have a climate fraught with uncertainty... we think this is a crissis."

Some experts say the concern is premature, because no one knows what's in the new legislation. "It's a big jump to see what the issues are," says Gen Bloom, a copyright expert with Osler, Hoskin-& Haccourt in Ottawa. "Many works of art are already infringements under existing law."

That's exactly what Toeonio composer John Oswald discovered in 1989, when the Canadian Recoedies Industry Association (1984), deeral's award winners). Two weeks

1989, when the Canadian Recording Industry Association (CRIA) de-stroyed hundreds of copies of his first "plunderphonics" project because he hadn't got permission

from sources for his pop-music revisions.

In 2002, Winnipeg artists Diana Thorneycroft and Michael Boss pulled several pieces from Foul Play, pulled several pieces from Foul Play, their exhibition of images of murdered carbon characters, after lawyers told them that, unlike U.S. law,
Canadian copyright law does not
recognize a parody exception. "I
ended up exhibiting generic stuffed
toys like Raggedy Andy, a cow and a
sanowman. I also tried to disguise
Bert from Senowe Street, but my
husband said that I just made him
look like Frank Zappa," Thomeycroft saps.

look like Frank Zappa." Thomey-croft says.

Despite her fears, she later sent six of the images that she had with-drawn in Winnipeg to a U.S. group-show. Blagal Art opened in 2003 at CBGB's Gallery 313 in New York and then toured to Chicago, Boston and San Francisco. The Disney com-puny looked into Thomeycroff's im-age of a Mickey Mouse doll hanging by the neck, but no lawsuit materi-alized. "I see what I did as an act of civil disobedience," Thomeycroft

Canadian artists find existing Canacian resist find existing laws restrictive, and most assume that new legislation will only in-crease constraints — especially if, as expected, it leads to Canada's rat-ification of 1996 World Intellectual Property Organization treaties protecting works in the digital environ-ment. Canada took part in those WIPO talks, but unlike the U.S., never ratified. This annoys the enter-tainment industry, whose execu-tives describe Canada as "a piracy haven.

So look for tougher penalties for those who break technical protec-tion measures such as passwoods tion measures such as passwoods and other encryption devices. (If I clip a paper copy of an article in the public domain and mail it to you, that's no problem; If I tell you how to get into a protected database to read it for yourself, under the anticipated lans, we'll both be guilty of infringement, even if you don't download it, let alone quote it or use it to create collage art.) create collage art.)

For some time, websites have

monitored the entertainment in-dustry's federal lobbying activities. Gordon Duggan, Joyce's partner at Appropriation Art, comments, "We're at a point now where they Ifederal politicians! are classing the legislation and they're consulting with the industries but not the art-ter."

iss."

If those arguing for greater openness were to be consulted, they say they would seek a parody exception. And they would argue against penalties for circumventing encryption. If the U.S. and Canadian industry lobbyists have their way, all content will be digitized, and you can't get at it unless they want you to," Ottawa copyright lawyer Howard Knopf says.

L'Atelier national's Rankin explains why that situation would be so objectionable from an artist's point of view: "Britiney Spears is everywhere in my world. I didn't invite bet. But if I my to reinterprets her

her. But if I try to reinterpret her presence, which is what artists do with their worlds, then I've broken



The filmmakers of the Atelier national du Manitoba stuck the following list of seven rules onto the wall of their editing room during the months of October and November, 2005. It served as a constant cinematic dictate during the creation of the Atelier's experimental found-footage collage-opera, Death by Popcorn: The Tragedy of the Winnipeg Jets.

- 1.) IRONY (moral centre). Don't forget!!1
- 2.) MARK DEVITT (form).2
- 3.) BARGAINS (image system).3
- 4.) GRETZKY (character 1: antagonist).4
- 5.) GARBAGE (formal metaphor).5
- 6.) DALE HAWERCHUK (structure).6
- 7.) SAVE THE JETS (apotheosis).7

Winnipeg is not a city. It is a form of irony.

2 This unsung film genius is the veritable Walter Murch of direct-to-video bargainbasement hockey tapes. Mark Devitt is the subversive editor behind Don Cherry's only cinematic masterpiece, Rock'em Sock'em V (1993). While other works in the Rock'em Sock'em canon might more accurately be termed as "procedural exercises," its fifth permutation is a highly-stylized work of early-1990s formalist wonder. In it, cloaked in red and obscured by dark glasses, Cherry is shown to preside over a sinister hockey underworld, rapping out his strict commandments from the eye of a swirling, analogue vortex of magnetic Brakhage-gasms. In one sequence, the dazed and devastated Winnipeg Jets spontaneously burst into flames right in the middle of the ice as a cackling Cherry leaves them to writhe and scream in this punishing fibre-optic agony. With Rock'em Sock'em V, Devitt made the very idea of hockey look like a horrible, conspiratorial nightmare. For this reason alone, any truly cinematic rendering of the Winnipeg Jets should be infused with the spirit of this visionary editor.

THE SEUEN P

Atelier Aide-Mémoire on the Cir

with notations by Matthew Rankin

3 Bargain-hunting was the true national sport of Manitobans long before Ben Haskin knitted the first Jets jersey in 1972. Indeed, the bargain-hunt has become so intrinsic to any honest expression of Winnipeg pride that an IGA in Winnipeg's North End has solemnly dedicated an aisle of markdown luncheon meats to Winnipeg's only celebrity, Burton Cummings, A Jostens portrait blitz of Burton's earnest moustache hangs over the bins of discount wieners and no-name baloney like so many Baathist grocery shrines in pre-war Iraq. The discount is to Winnipeg what soccer is to Brazil and police reports indicate time and again that Winnipeg's notoriously prolific homicide rate is due mainly to bargain-related disputes.

Few people realize that the bargain was actually invented in Winnipeg by the late furniture tycoon and pioneering video artist, Nick Hill. Throughout the 1970s and 80s, Hill created a series of boisterously Vertovian TV spots for discount dinette sets that seized the bargain from its numeric conceptualism and injected it with the narcotic electricity of pure cinema. The feverish Bargain Art of Nick Hill (Mel Lastman must be unmasked as a coat-tailing charlatan!) should be carefully studied by those who aspire to bring cinematic form to the Winnipeg Jets. There are bitter armchair historians who claim that Winnipeg's bargain-lust directly resulted in the lets' mysterious death. The total budget for Death by Popcorn, I might add, was \$4.99.

4 While the chauvinism of Anglo-America has typically sought out Germans and Arabs when it needs to put a face to its enemy, the people of Manitoba have chosen to detest the triumphant image of Wayne Gretzky. Fornot only was Gretzky a supreme athlete, but with that puffy blond hair and easy-going, breakfast-cereal-endorsing grin, he seems so flawlessly likeable and unthreatening. But for those who have known Winnipeg, for those who must continually hold their mediocrity up to harsh scrutiny of the world, the image of greatness can represent only chaos and murder.

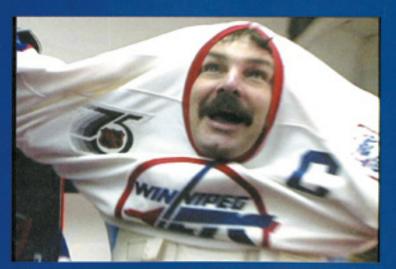
Zealous Jets Resurrectionists still scream from their road-side milk-crates about how Gretzky was very nearly traded to Winnipeg. They cry out to anyone who will listen that the Jets would still be skating among us if only the Red River had parted for the Great One in the late 1970s. Such historical might-havebeens serve only to further antagonize our collective grief and resentment, because everyone knows that a Gretzky gripped by Winnipeg would have quickly become belligerent, drunken and fat. There would be no Stanley Cups, no adoring children, no-Hockey Hall of Fame. The name "Gretzky" would be as forgettable as "Gilhen" or "Romaniuk," or "Winnipeg" itself. This deathladen cruelty has become more visibly etched into Gretzky's increasingly dour and intolerant face since he took possession of the Phoenix Coyotes (the new name given to the Jets when they were indentured to Arizona): see also notation 1.



by artist Pi

5 Everybody has self-destructive impulses, but Winnipeg's are more developed than most. The people of Winnipeg are perpetually committing acts of genocide upon their own heritage, rubbing out all traces of their own history, and consigning their civilization to the forgotten mists of time. Despite Winnipeg's desperate begging at the feet of Gary Bettman and his NHL nihilists, now that the Jets are gone, they're gone for good. All material memory of their passage through this city has been purged. Nearly all of the footage used in Death by Popcorn was found in a dumpster behind a prominent local TV station, much of it severely ravaged by time and winter. As Randy Carlyle's face ignites into a burning spider-web of betamax disintegration, we may behold the scars of Winnipeg's self-inflicted nihilism.

6 Andrew Clark, the Atelier's oft-consulted oracle of Jets history, claims that former Jets captain Dale Hawerchuk would have been the greatest hockey player of all time were it not for his René-Lévesque-surpassing addiction to nicotine. In tribute to this fatally flawed Jet, the Atelier filmmakers attempted to structure Death by Popcorn according to the anarchic order of Hawerchuk's on-ice manoeuvring. There are no suitable words to describe the art form of Hawerchuk's hockeyplaying, which is perhaps why Number 10 is almost completely mute during TV interviews. While Gretzky scored his goals with the effortlessly smooth and calculated perfection of a physics proof, Hawerchuk's goals resemble something more akin to chaos theory. When Hawerchuk usurps control of a loose puck, he transforms into a crazy fractal of disorder, dispatching into the net in an unfathomable bedlam cloud of fuguepatterned stick-handling and then finally toppling over out of sheer Mandelbrotian dizziness. Slow-motion replays (so typical of hockey video art!) can scarcely manage to trace these remarkably intricate trajectories. At the first test-screening of Death by Popcom, the audience was somewhat rigidly divided between "Art People" and "Hockey People," with little hope of cross-pollination. Hawerchuk's brand of heroic chaos was a marvel to all, however, like the mesmerizing order of smoke leaving one of Dale's beloved Gauloises.



Title: Burton Cummings Being Re-birthed as a Jet, video still, Death By Popcorn Description: Iconic image of Burton Cummings.



Title: Atomic Gretzky, video still, Death By Popcorn

Remember that nationalism is the soul of hockey. The face-off is war, the instant replay is propaganda, the voice is an Air-Raid siren, the jersey is the flag under which nations are enslaved and liberated. As the Jets stand before History, laces tied together, there is no Canada, no America, no NHL. There is only Winnipeg.



Title: video still, *Death By Popcorn*Description: NHL commissioner Gary Bettman summoned by Billy Van (as the Oracle)



Title: Evil Gretzky, video still, Death By Popcorn

Black/lash 27 123



Title: video still, Death By Popcorn, 2005 Description: Nick Hill, courtesy of Kern-

Mike Miraniuk teaches in the experimental film program at the Winnipeg Film Group. His film shenanigans include hand processing, hole punching, scratch animation, hand manipulation and technical wizardry. Working with discarged film, video tape and a penchant for puns, he has moved onto the first line of the Winnipeg

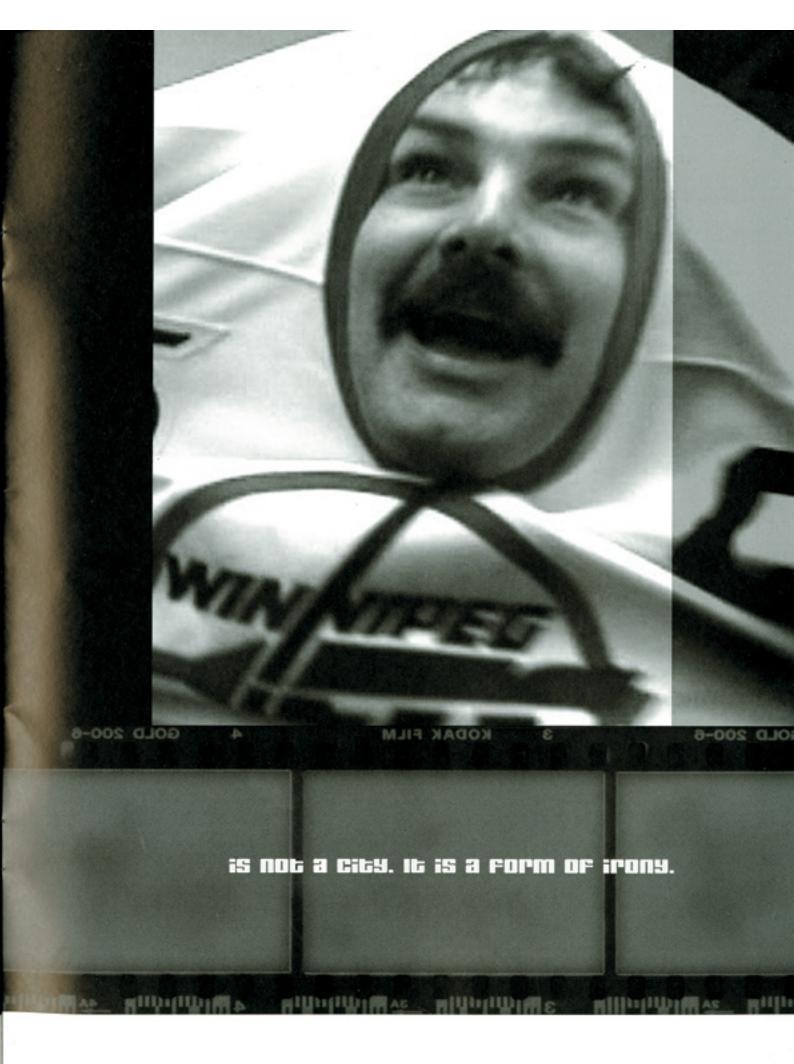
Matthew Rankin

was educated in Québec City and Iran and historian at Winnipeg's Atelier national du

Walter Forsberg

makes movies and projects in Winnipeg, Canada. He currently serves as the acting-Officer of Culture, as part of l'Atelier national du Manitoba's Can-Am Friendship Exchange programme. In his spare time, Walter enjoys the "Nutty Club."







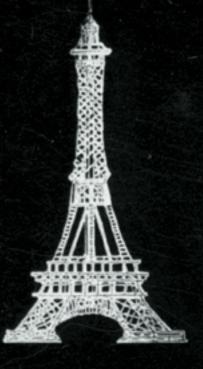


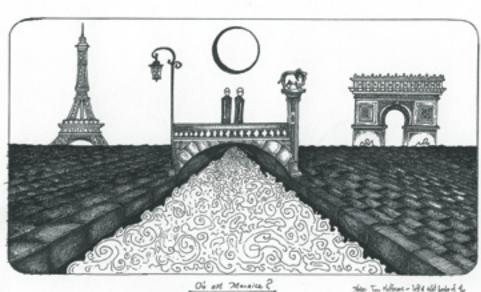




L'ATELIER NATIONAL DU MANITORA
PRÉSENTE







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(aldpack landamatic.

None

None

Riservations



Richardo Alms 2006-03-10 | À:rankinoscope@hotmail.com ¥

Mr Ranking: I presume that you are not in fact dead, but merely dying..... Joining the rest of us mortals. In which case, if you could rise your head far enough off- of whatever it that it is resting on, and provide me/ us with some of that producer / production manager paperwork e-mail; information such as a production schedule, crew list, shot list, lighting schedule, camera tests, black riserama, all that sort of stuff......Forget about worrying about the rise and fall of the art dept..... other departments have requirements I'm sure...It is not too late to save your own movie.. by rising from the blows you have suffered, to once again rise to the occasion you have yourself arisen from....

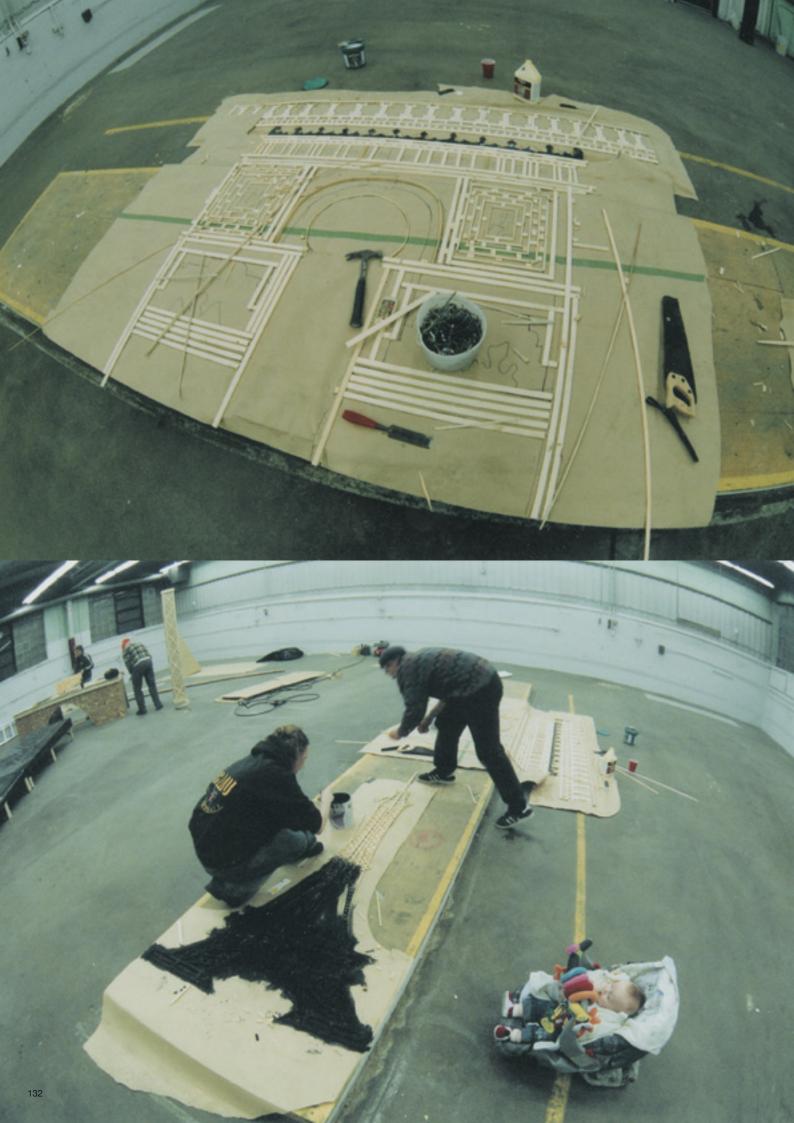
Wishing you a hasty

recovery....your facefull savant ..r xooOx



THE RICARDO ALMS CALENDAR

	١	darch	1	2006		
Sinces	Pronoug	Tocodag	Вюемененр	Thursday	Tridag	Seturdeg
			1	2	3	4
5	6	7		9	10	
12	15	14	15	16	17	- 11
19	20	21	22	23	24	25
26	27	28	29	30	31	





OÙ EST MAURICE? Call Sheet

Date: Saturday 18 March 2006 (Day 1 of 2) Location: 1466 William Ave. (See Map, Below)

Breakfast: 8:00 AM
Call Time / Rehearsals: 9:00 AM
Shooting Call: 10:00 AM

Set Cell: 612.8054 Rankin: 772.6719 Alek: 942.1666

HORAIRE / SCHEDULE:

8:00 AM Continental Breakfast / Chitty-Chatting

9:00 AM Call Time / Rehearsals

10:00 AM Shooting 2:00 PM LUNCH

3:00 PM Shooting & Set-Up for Sunday

8:00 PM SUPPER

IMPORTANT NOTES;

1. There is no shooting after SUPPER.

The set's 2 riverbanks are named "Pompidou" (the Left bank, from the front vantage point of the set) and "DeGaulle" (the Right bank).

SHOT LIST:

MORNING: Camera Set-up=Pompidou / Action Set-up=DeGaulle

Shot # Camera Actions

V2:S1 CRANE: follows action until "oh verv well"

V2:S2 CRANE: high-angle, crane up on Alek, crane down for "you make me very sad"

V2:S3 CRANE: m.s. low-angle on Eve, crane up
V2:S4 STICKS: c.u. swish-pans btw Alek & Eve
V2:S5 STICKS: w.s. low-angle shot of Alek being dog
AFTERNOON: Camera Set-up=Pompidou / Action Set-up=DeGaulle
Insert2 STICKS: m.s. moon over bridge, Alek in foreground

C2:S1 CRANE: crane over bridge, over actors, swoop out, dolly back down river

C2:S2 CRANE: dolly back down river into w.s. of entire set

PRODUCTION		
Matthew RANKIN	Producer/Direktor	8:00 AM (Visionary Activities)
Walter FORSBERG	Indentured Servant	8:00 AM (Slave Call Time)
CAMERA		
Mike MARYNIUK	DOP	8:00 AM (Visionary Activities)
Shauna TOWNLEY	Camera Assistant	9:00 AM
TALENT		
Eve MAJZELS	Actor	8:00 AM (Make Up)
Alek RZEZSOWSKI	Actor/Direktor	8:00 AM (Make Up)
GRIPS		
Harlan BRUYÈRE	Key Grip	9:00 AM
Reil MUNRO	Dolly Grip	9:00 AM
ELECTRIC		
Ryan HERDMAN	Gaffer/Camera Operator	9:00 AM
ART DEPARTMENT	_	
Ricardo ALMS	"Delicious from Mauritius"	9:00 AM
Chad GIESBRECHT	Art Master's Son	9:00 AM
Victoria PRINCE	Art Master's Daughter	9:00 AM
Mike FEHR	Fog Master	9:00 AM
Andrew CLARK	Art Orphan	9:00 AM
Daniel GERSON	Art Gorilla	9:00 AM
MAQUILLAGE		
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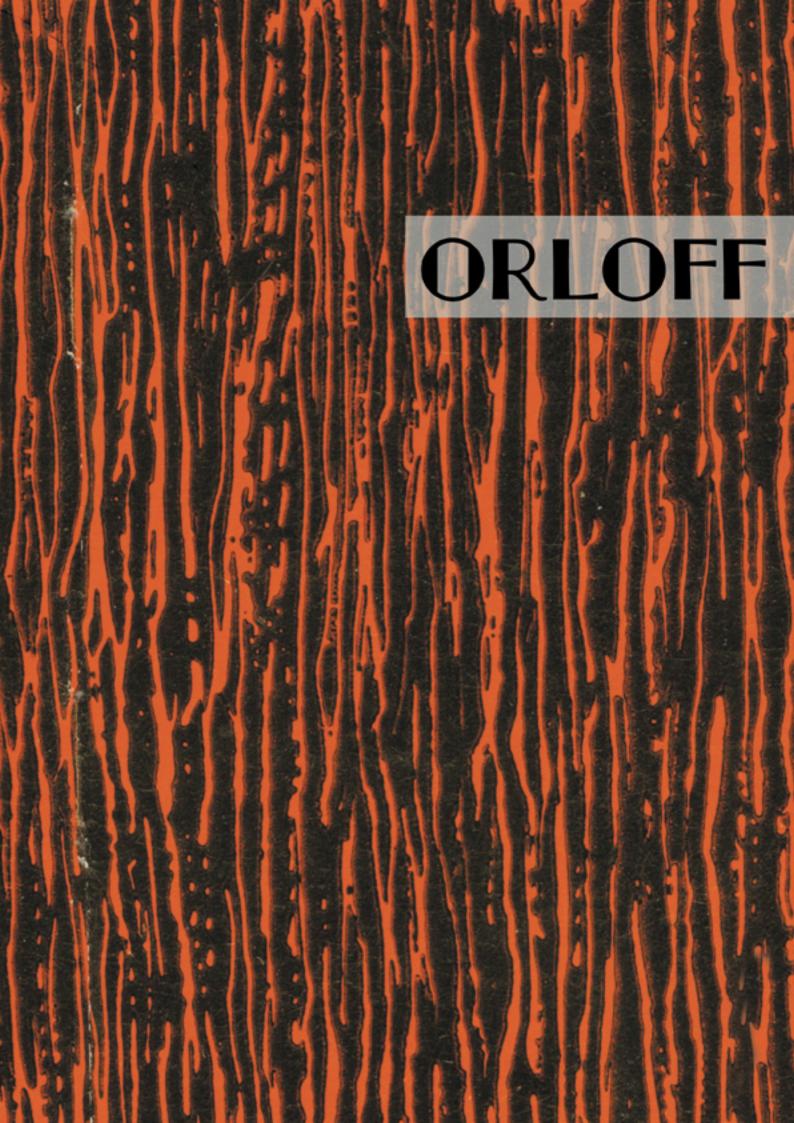
Oil of Olay Twice a Day 8:00 AM (Make Up)

Gwen TRUTNAU

CECI	J HOOSE ME	VIDLIG
Ricardo ALMS (Art Master):	233-5788	richalms@shaw.ca
Bill SINOSICH (Carpentry Master):	999-7861	
Chad GIESBRECHT (Art Master's Son):	990-6077	indollyrocker@hotmail.com
Rob REYNOLDS (Art Daily):	586-7028	laurel_jantz@hotmail.com
Victoria PRINCE (Art Daily):	774-7165	alice10@mts.net
Mike FEHR (Ice Master):	298-6667	mikefehr@gmail.com
Alek RZESZOWSKI (Actor/Director):	942-1666	woody_alek@hotmail.com
Eve MAJZELS (Actor):	971-2944	theblacktarantula@yahoo.ca
Mike MARYNIUK (D.O.P.):	947-1783	mike2kazoo@hotmail.com
Shauna TOWNLEY (Cam Assist.):	783-8719	stownley@mts.net
Ryan HERDMAN (Gaffer):	475-0503	ryanherdman@hotmail.com
Harlan BRUYERE (Key Grip):	880-REEL	akitida@hotmail.com
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Walter FORSBERG (A.D./P.M.):	722-6719	forsbergmailbox@yahoo.com
Matt RANKIN (Producer/Director):	772-6719	rankinoscope@hotmail.com
Gwen TRUTNAU (Make Up):	947-1783	gwendolyntrutnau@yahoo.ca
Daniel GERSON (Production Assistant):	488-4304	dangerson@hotmail.com
Andrew CLARK (Production Assistant):	612-8054	andrewclark100@hotmail.com









16 october 2005

* *

ok orloff,
i can't believe that i actually have time to put this crap
together for you, but it seemed seriously overdue. how
the hell are you, you arrogant prick? just kidding about
the prick part. actually, i think that thisisthe firs
time i have overcome fear of ridicule and made you a mix
of some music. i hope you enjoy it, and i want to say that
i nixed a lot of good stuff, figuring that you already had
it. en tout cas, tell me what you think.

i am also en closing a real piece of cinema history for you and can foresee the day, sure as i tap away at this Olivett i typewriter, when you will cash in at some museum and be able to retire. anyways, GUY MADDIN was working away at the steenbeck, cutting together some shorts for an upcoming DVD of "cowards bend the knee", and decided to leave 3 garbage cans full of GUY MADDIN garbage--old answer prints of his movies, never-before seen aborted short films, screen tests of naked women, lighting tests of his little white pug dog in the sn ow, etc. -- A GUY MADDIN GOLDMINE xx i ran into him an d asked him if the Atelier could have all of his detritus and bleach, scratch, optically print, and generally-destroy it to make a little movie. he said that he had seen our website and liked it, and then told me that it was all for us to do whatever with. this is on e of the cans that was in the rubbish. the lab's note taped to the inside is, and i'm sure GUY will corraborate this, perfectly summarising the novice nature of MADDIN'S filmmaking. also, hilarious.

oh yeah, there's a little strip of GUY MADDIN-made mattress material for you, too.

how's your job? it seems like you are a full-blown agent now. what, no more lackey work? pussy. are you still pining after Hamilton? she said you wouldn't go to Montreal with her this weekend. dude#! now's your chance!

thin gs here are good and bus y. we just got \$ to make a feature doc, which sounds more impressive than it is. a few newspaper-y writeups, which i include only to spur your decision to move to winnipeg and join our cause. I res surrected those spray paint stencils and made it on the front page--so silly. remember WHO'S YOUR CREATOR?

lots more to say, and send along (i wanted to put in this music video ranks and i made), but i have to go back to editing. drop us a line, you deadbeat.

FORESKIN.

1-205 RUBY STREET WINNIPEG, MB

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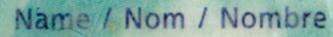
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International Student Identity

Carte d'étudiant internationale / Carné internacional de est

STUDENT

Studies at / Étudiant à / Est. de Enseñanza McGill University

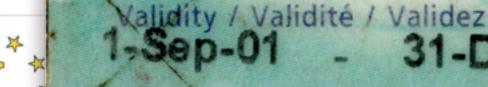


Orloff Edward

Born / Né(e) le / Nacido/a el

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31-Dec-02



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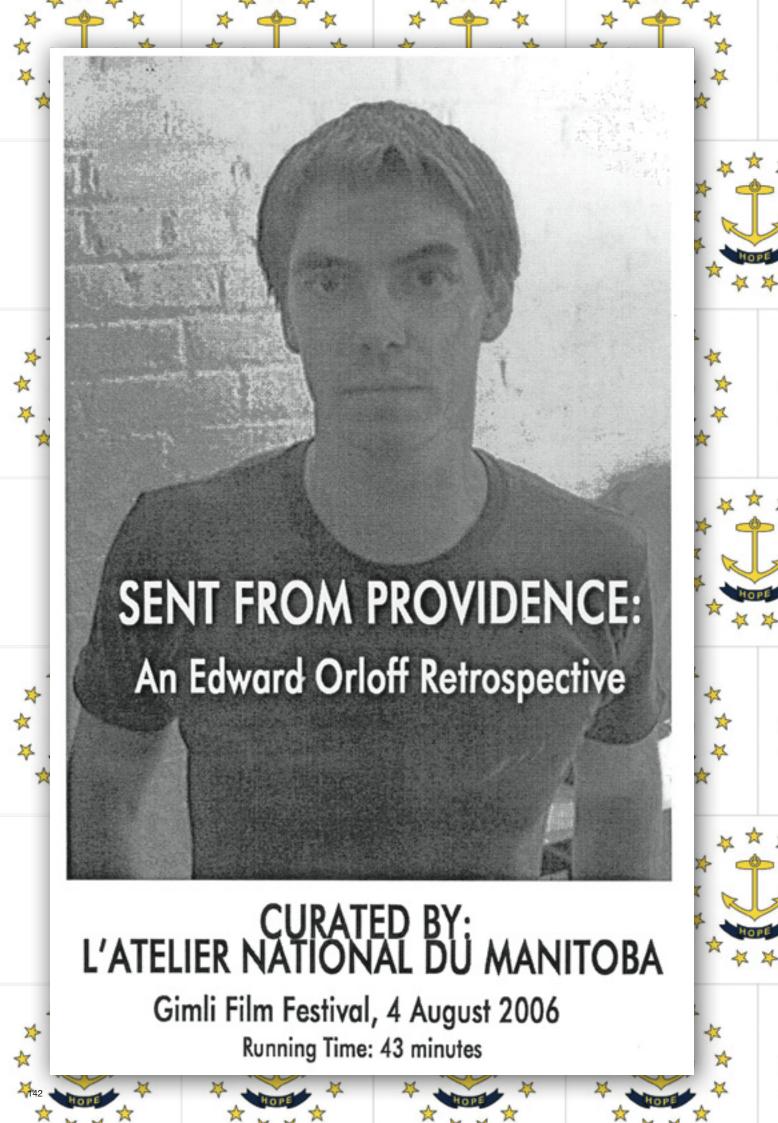














Smash (Performance)

2001/10:35/Montréal

In this deeply ironic performance piece, Orloff and his ensemble of assistants closely examine mainstream stereotypes of "college life" and "masculinity." Through the violent destruction of an object of mass consumerism, Orloff is able to literally and figuratively deconstruct the complex machinations of modern everyday preconceptions about music, powertools and inebriation. Smash was first exhibited at the Centre Escogriffe in Paris.

This performance was documented by Claire Hamilton.

Super-8 Notebook

1999/2:15/Providence

This rare document is thought to be Orloff's first roll of Super 8, unedited. McGill University Cultural Theorist Peter Ohlin (whose forthcoming book of essays, Orloff: a Lacanian Reading, is pending publication in 2007) has stated: "Here we discover the raw, unprocessed heart of the Orloff universe."

Pushkin Is That You?

2001/5:20/Providence

Inspired by Orloff's visceral dislike of an iguana named Rusty James. Using his trademark double-YCR editing strategy, Orloff creates an absurdist doppelgänger drama about transmutation. Intriguingly, Orloff's on-screen antics made this video an enormous commercial success in Bahrain, where Orloff still enjoys celebrity status.

Digital Screen Test

2001/1:48/Montréal

With Digital Screen Test, Orloff contemporizes the moving-image portraiture of Warhol. But, by exacerbating digital video pixilation Orloff fundamentally questions the ultimate efficacy of audio-visual documentation in the digital age.

Manimation

2001/2:17/Providence

This movie was filmed over the course of a 48-hour heat wave when Orloff was living in an un-airconditioned attic in Providence's notorious slum, the Ma Rockwood Boarding House for Wayward Boys. Manimation is a modern American classic of video stop-animation.

Leader

2001/6:30/Montréal

An exploration of the textural differences between film and video, as amplified by malfunctioning audio-visual equipment. The title is stolen from Bruce Conner, who forfeited it when he deliberately destroyed the only copy of his film bearing that name.

Our Sweet Baby

2001/00:30/Montréal

Orloff scholar, Peter Ohlin: "Here, Orloff embarks upon Lacan's trans-urethral passage to the womb-urn (Kaite: 1989). Is the spectator to differentiate between the birth scream and the mortifying death-wail of the modernist air-raid sirens (Ponech: 1999)? Or is he to accept, as Walter Benjamin reminds us, that they are one in the same?"

Métro

1999/8:33/Montréal

Orloff's discarded masterpiece. In an act of great technical innovation, this Super-8 film was meticulously hand-edited on a Regular-8 splicing table, rendering the final print un-projectable. Métro was part of Orloff's 2000 Venice Biennale installation, Un-Projectable, composed entirely of technically unwatchable film strips. For the sake of posterity, Métro was posthumously transferred to video. It will be screened for the first time, at the Gimli Film Festival.

Who Let the Dogs Out?

2001/3:00/Montréal

Orloff's attempt to recreate the famous diving board sequence from Riefenstahl's Olympia with a cast of show dogs. Filmed entirely in the Molson Center, at the 2001 Montreal Dog Show.

Seven 10-Second Films

2001/1:57/Montréal

Knowing that this could in all likelihood be his last movie, Orloff attempted to incorporate elements from all of his previous films. A two-minute summary of a remarkable body of work.

Found Object

2007/00:19

When the Orloff retrospective was officially announced in June 2006, an anonymous package from Amerika mysteriously arrived at the headquarters of the Winnipeg Film Group. Orloff-like, but of uncertain provenance.



[Originally sent via email on February 26, 2008 as a submission for a 2006 Atelier writing assignment for reflections on edifices tied to the civic identity of one's hometown. Subject line was: "Re: as proof that I am not deceased, hopefully better late than never..."]

A SHORT PERSONAL HISTORY OF THE PROVIDENCE CIVIC CENTER BY EDWARD ORLOFF

1989: At age 9, I attend the first and only professional basketball game of my life. The matchup: Boston Shamrocks vs. the Harlem Globetrotters. The venue: Providence Civic Center. The Shamrocks look good that night, but lose by two points in a heart-stopping fourth quarter. On the way to the parking lot, I see an advertisement for an upcoming concert – the New England appearance of Metallica's "...And Justice for All" World Tour – and insist that tickets be purchased immediately. Mom categorically refuses.

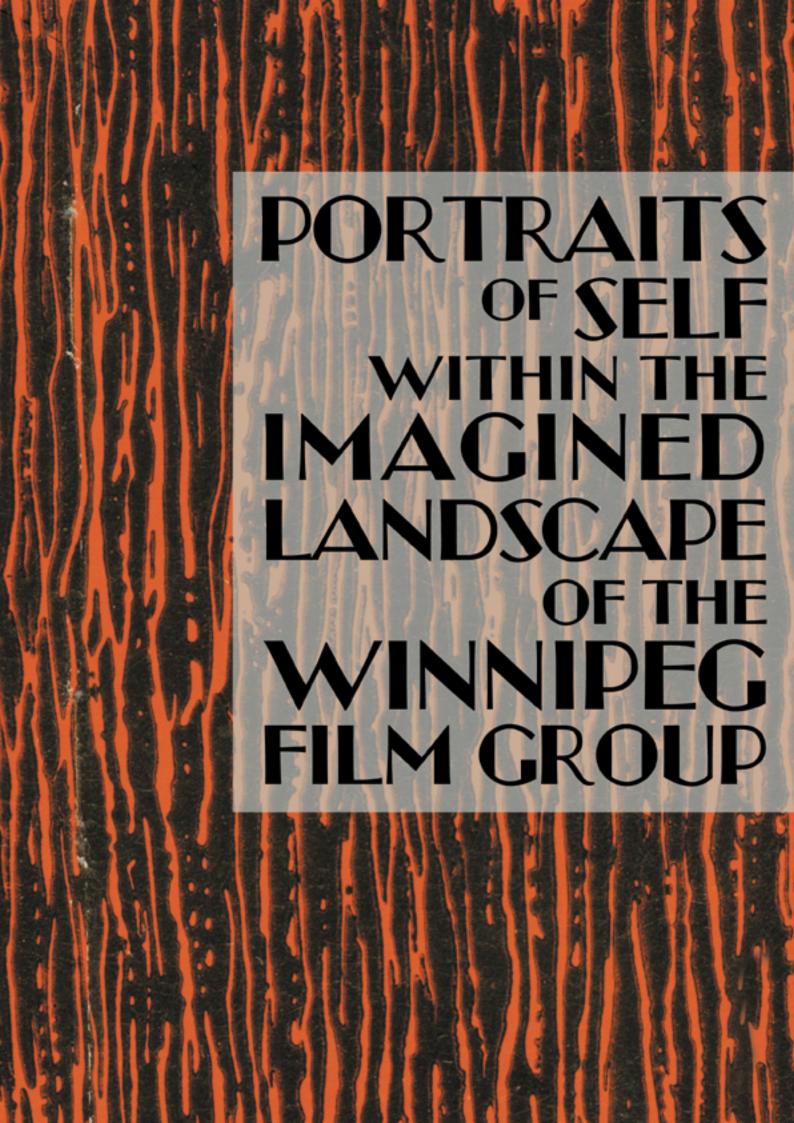
1999: My only other time inside the Civic Center. I take a one-day temp job, working as the assistant to the official photographer of the Community College of Rhode Island's graduation ceremony. Our mandate was simple enough: the graduate's name is read over a loudspeaker, he or she steps on stage to receive the diploma, the photographer snaps the picture, and I read the name of the graduate into a dictaphone, along with a brief physical description – this will allow the photography lab to correlate the hundreds of photographs with the graduates to which they belong. I start off okay ("Juan Alvaro: an Hispanic male with closely-cropped brown hair, medium height, sideburns") but before long cacophony breaks out – air horns, beach balls, flash bulbs, nonstop cheering. It's impossible to hear the names being read over the buzzing Civic Center loudspeakers, and all the cap-and-gowned graduates start to look the same. The photographer sees me panicking, and urges me to dispense with my college-boy political correctness. For the next two hours I say things like "Julia Something-or-other: fat honkyish white girl with acne" into my dictaphone. When my shift ends, I walk away feeling self-disgusted and exhilarated.

2001: (part one): The naming rights to the Providence Civic Center are leased to Dunkin' Donuts. Of course no one is comfortable saying "The Dunkin' Donuts Center," so some genius coins "The Dunk;" this quickly catches on as the universal nickname. Like all good nicknames, "The Dunk" has the perfect blend of derision and resigned affection.

2001: (part two): Fort Thunder, a beloved local arts collective headquartered in an abandoned textile mill, is demolished to make way for a supermarket parking lot. In its place, a dozen or so ersatz Fort Thunders materialize, with names like the Dirt Palace, Redrum, Hive, Win, Rogue, and – wait for it – the Providence Civic Center (a particularly squalid performance space in the heart the post-industrial wasteland known as Olneyville).

2011: Dunkin' Donuts' lease on the naming rights to the Civic Center is set to expire. It remains to be seen what corporation will pay the most to affiliate themselves with this proud Providence institution. For all I care it can be re-named the Massengill Center. Everyone knows that the true civic center of Providence is now a run-down warren of lofts in Olneyville.

144 Thors Thors





Portraits of Self Within the Imagined Landscape of the Winnipeg Film Group

by Cecilia Araneda, Executive Director, Winnipeg Film Group

I'll put it out for discussion: the Winnipeg Film Group is a boys' filmmaking club. More specifically, it is a *white* boys' filmmaking club.

To this point, within the Winnipeg Film Group today there are at least two very visible sub-groups of young, white males working in the specific 'in' aesthetics. First, there is L'Atelier national du Manitoba, which builds upon the Paizs-initiated tradition at the Film Group of revering kitsch and recent passé history and taking it to Theatre of the Absurd proportions. Though Atelier has included women artists at certain times — and artists of significant individual caliber — their participation does not broaden or add to the aesthetic essence of this self-described filmmaking club in any visible way. The Atelier is like a Bermuda Triangle, with three points so strong (in Matthew Rankin, Walter Forsberg and Mike Maryniuk) that any other ideas that may happen to find themselves within their domain simply vanish without a trace.

The second sub-group of young white males is a less formal collection that shares in the appreciation of a particular aesthetic of shock, gore and socially taboo subjects. This tradition, too, has strong roots within the history of the Winnipeg Film Group, culminating with the works of Jeff Erbach and Gord Wilding in the late 90s and early 2000s. Indeed, these two filmmakers have set such a high bar in their capacity to combine shock, gore, and the exploration of taboo subjects with such a degree of technical skill and artistry that a true heir to this legacy has yet to appear. Nonetheless, several filmmakers at the Film Group actively endeavour in this tradition today.

The propagation of *like* seems to be the rule at the Winnipeg Film Group. This notion transcends the physical manifestation of the over-representation of young white males at the organization and extends to a culture of mutual self-appreciation of specific challenging artistic aesthetics and objectives to the point of excluding the potential for value in other aims. There is a very visible degree of disdain for the work of those who follow traditional narrative approaches; at best they are humoured as being in need of enlightenment and at worst they are completely ignored and disregarded as anything consequential to the Film Group.

Several months ago, I listened in on a conversation between several young male members of the Film Group — all in their 20s — discussing the quintessential aesthetic of the Winnipeg Film Group. Isolation within an infinite landscape was one of the strongest ideas to emerge, yet they did not independently realize they were talking about films made exclusively by men, most of them young and white. There was no discussion of the strong narrative tradition espoused by the women artists of the organization, or their more reflective and introspective approaches. There was no discussion of their shared creation of portraits of *self* as tied into the examination of memory, nor of the strong recurrence of the magical notion of *threes* in their work. Also clearly lacking in the discussion was the increasing diversity of the Film Group and the exploration of cultural identity and history as significant in the context of some members' works, and some very important works indeed.

Furthermore, those who fall outside the category of young white males are not tokens in the organization. These are artists who are either already established or are quickly becoming so. They are recipients of important awards and valuable production grants at all funding levels, and — perhaps more importantly — extend

the importance of the aesthetics they work in and appreciate most through their participation on programming and grant juries at a local, provincial, and national scale.

For as long as I've been involved with the Winnipeg Film Group, I've known as many women filmmakers as I have male. As well, there is a very visible increase in the diversity of filmmakers currently working in the art. For these reasons, the notion that the organization can be responsibly defined to the exclusion of over half of its filmmaker-base is one that is rooted in a profound hubris. This sentiment of *like* propagating the value of itself moves even beyond the organization's membership and into some media outlets in Winnipeg that are dominated by young male writers. These outlets review Film Group premieres with regularity, yet were notably absent for this past November's edition, which focused exclusively on work made by women. The quick and dirty preconceptions some local media periodically regurgitate regarding the Film Group, versus looking at the organization with independent thought and critique, do play an important role in our perception of ourselves. In easily accepting these over-generalized representations, we all play some part in supporting the idea that we are indeed a white boys' filmmaking club, to the exclusion of others.

The reality is that anybody who dares to look thoughtfully at the Film Group and its history will in actuality see not one aesthetic more dominant than any other, but instead a truly diverse and eclectic body of work. The reason for this is simple: the Winnipeg Film Group is a cooperative of filmmakers who share an interest of working in a specific art, but not under a formal manifesto. I will even go so far as to argue that the Film Group's diversity and easy acceptance as a whole of different ideas and aesthetics is actually one of its core strengths. Who and what we are is a growing and changing process that is influenced by a large number of factors and is far too complex to be easily labeled. Those who attempt to do so paradoxically only demonstrate their ignorance of who we collectively are. Beyond the notion of style or aesthetics, our commonality is the very close personal connections we have to each other and the fact we work within the shared physical and imagined landscape that is the Winnipeg Film Group.

Back to the Atelier and its idolatry of kitsch and the young, subversively-charged filmmakers within the Film Group; while it is easy to criticize them for being opinionated and boastful, and for not walking softly, I actually applaud this in them. The Film Group was formed from the sheer strength of our collective individualism and it survives to this day only because of this, when external factors should have already rendered us extinct. I wish we had more members who assert the value of their work and their ideas to challenge our perception of ourselves, as it is in the inter-mingling of strong individual forces that true art thrives.

A Viewer's Guide to the *other* Winnipeg Film Group:

En trois-temps [Carole O'Brien / 23 min / 2003]

The Salt Pillar [Daniel Eskin / 20 min / 2005]

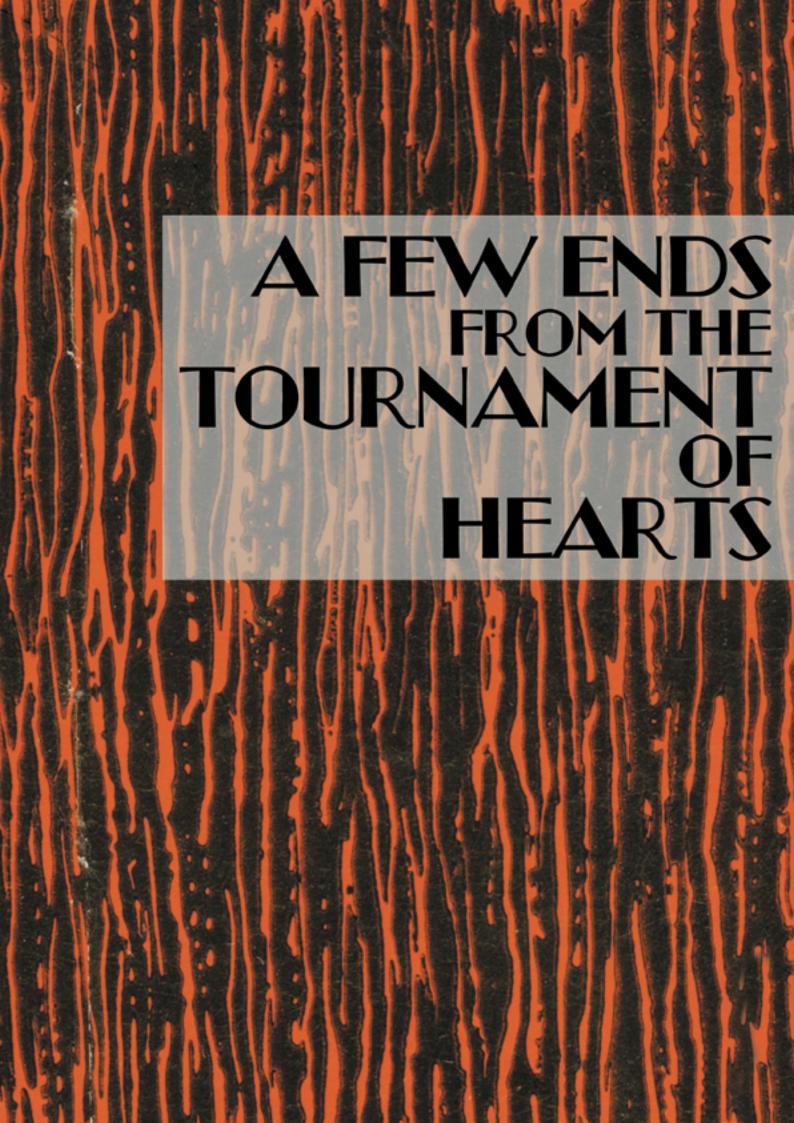
Good Morning Native America [Darryl Nepinak / 5min / 2006]

The Snow Queen [Danishka Esterhazy / 12 min / 2005]

Morning Radio [Vanessa Loewen / 6 min / 2005]

504938C [Ervin Chartrand / 5 min / 2005]

[Unpublished draft for the Winnipeg Film Group's Moose newsletter, 2007.]







A FEW ENDS FROM THE TOURNAMENT OF HEARTS

WALTER FORSBERG

The Weakerthans are a very successful Winnipeg band – so successful, that some of them even live in Toronto. Devoted reader, that's like a Guess Who-level of Winnipeg super-stardom. As successful favourite sons of this city, the band is shooting the music video for their new single, *Tournament of Hearts*, at the Fort Rouge Curling Club (FRCC).

Over the airwaves, en route to the shoot, the CBC Radio and Marcy Markuza blare incessant warnings of a looming -40° blizzard. Our populace cowers in arctic lockdown mode and when I arrive at the FRCC I can see that the band is winterizing, too. Be-freckled guitarist Steven J. Carroll has just returned from a warm surfing exodus in Mexico. Adorably handsome John K. Samson sports a mighty insulating Icelandic beard. And, Jason Tait and Greg Smith are both thermodynamically cocooned in colourful Cowichan sweaters that have things like ducks and deer and Eskimo patterns knit into them.

Appropriately, Winnipeg cinema stalwarts Mighty Kraken Films – talented producers of all Weakerthans audiovisual propaganda – are using the wintry trope of curling as this video's theme. Today, director Caelum Vatnsdal is shooting scenes inside the FRCC bar with the band, where leading man Ian Handford and a coterie of elderly extras will be rocking out over water-filled stubbies and pints of near beer. Later, Caelum plans to splice-in clips from old curling newsreels (and footage





from "a splinter unit shooting outdoor curling at the Forks") while editing the video at Mighty Kraken's satellite studio in Los Angeles, where co-Krakenite Simon Hughes presently snowbirds.

By 9:02 AM, we're already rolling coverage of the bar and the extras. Art Department and Props guru Matt Holm generously provides me with a 'Quirky-Fact-for-Your-Column-From-Matt-Holm': Ian Handford, John K Samson, and Holm all actually curl together on a league team at the FRCC. "It's a gentlemanly game," he claims. "There's no swearing."

The game's mythic propriety and clandestine 'gentlemanly' boozing are very tangibly apparent looking at old photos of curlers in a few antique books belonging to wardrobist Kyle McEachern. The pictures consist mostly of happy oldtimers, with names like 'Spats' Gowanlock and 'Handlebars' Henderson, and they all appear to be wearing the dapper Ernie Richardson line of curling sweaters from the 1960s. These are the sweeping histories of curling mythos that Mighty Kraken Films is hoping to capture. For authenticity, McEachern actually has two vintage royal blue Richardson artefacts that will be worn by Samson and Carroll.

Browsing these library resources, I strike gold: an air-brushy 1980s curling promo poster depicting some mustachioed creature that looks alarmingly like Burton Cummings. Pseudo-Burt is in mid-throw, bursting through the ice like some kind of beautiful prairie superhero. I wonder if this ancient scroll of advertising ephemera could be proof-positive of Burton's curling prowess? Makeup artist 'Sheeps' posits Burt as merely capable of playing curling-themed scratch tickets.

In March, the MTS Centre will soon be Jets-lessly bustling, when the Tim Hortons/Monsanto Brier comes to town. As with the 2005 Juno Awards (the last big Baby Boomer-targeted television event held in Winnipeg), I learn that this year's Brier will feature a musical performance by none other than his Burton-ness. (Tooth 'n Nail, Cummings' self-fashioned protégés, will open for him at a concert being called 'Bringin' it Back With Burton.')

"I'm very jealous that he'll be playing the Brier," Samson tells me. "I wish it were me. This sort of thing is where the Winnipeg jealousy starts: Hating people for being successful."

Interrupting Samson's civic psychoanalysis, Weakerthan Steven steadies Samson with a morsel of positivity: "Yeah, well, the Tournament of Hearts wants to license our song for their event."

"Oh wow...no way. I'd love that," utters Samson, mouth excitedly agape.

Back in 1992 B.C. ('Before Chipman'), Burton actually did make an on-ice media appearance when he served as the wobbly-ankled celebrity captain for the Jets. Visibly hungover, and claiming he had not skated in decades, the absurd photo shoot CTV cameramen captured of a team practice is sublimely charming, and uncannily pathetic. Soon, in between Caelum's takes, *the* on-set question du jour begins to concern speculation as to the hypothetical athletic prowess of the aging Cummings.





"I don't think he's able to do anything athletic," Weakerthans drummer Jason Tait opines. "I'd be surprised if he was even able to lift a rock. He's not going to be sweeping, that's for sure."

Charged with duties as audio playback Unit Chief, I am spending most of the shoot isolated at my own table in the bar. Small-talk with the extras helps to pass the time, but the bulk of my day is devoted to deep solitary thought about all of these vortexes of curling reference, and the question: why would Burton headline the Brier? Could such a party-animal rock' n roll legend – who fancies wearing superhero t-shirts and black jeans – perhaps, be an enormous curling fan?

Vatnsdal, the music video's mastermind, is admittedly no curling expert either: "I've never curled in my life. My only experience with curling was playing Derwin Hogg in Ian Handford's film, *History of the Hogline* (Dir. Ian Handford, 1992). Now, seventeen years later, I get my revenge on Ian." ('Revenge' has video Production Manager Handford playing 'Ian' – a lip-synching bar-dweller in a beverage room teeming with fake atmospheric smoke.) To facilitate the incorporation of some found footage later on, and perhaps for that old-timey feel, the video is being shot in black and white on the Winnipeg Film Group's historic Arriflex SR-1 16mm camera. Vatnsdal, a seasoned cameraman himself, is serving as cinematographer. "It feels like a part of your body that you haven't used in a while. There's a familiarity to it that can't be beat." Caelum's final thought, here, about the innate comfort of winter sport in this corner of the globe forces me to remember how annually watching the Brier and the Tournament of Hearts on TV with my Grandma Betty was so satisfyingly enjoyable – even, for the most action-hungry sports fan. Maybe it's the same kind of thing for Burton.

[A version of this essay originally appeared in a 2007 issue of *Uptown Magazine*]





BURTON.

"You shot me down. Mama, you shot me down on the ground."
-Burton Cummings

Film-at-a-Glance

Genre - Experimental Documentary

Formats - DV, Super-8, VHS

Running Time - Approximately 75 minutes

Market ambition - Theatrical release and television broadcast

Synopsis

The relationship between Burton Cummings and the City of Winnipeg is one of the most unusual, yet heretofore unexamined, in the history of Canadian pop culture. While jeal-ously guarded by some Winnipeg people as a sacred civic icon, others despise Burton and ridicule his every effort. What does this bipolar Burton disorder reveal about Winnipeg and its citizens? The proposed film will serve as something of an autopsy of Winnipeg nationalism and schadenfreude as well as a unique study of a distinctly Winnipeg pop culture.

The film is structured on two plot lines: the Burton Plot and the Winnipeg Plot. The Burton Plot acts as the main thematic conductor and follows the biographical trajectory of Burton's relationship with Winnipeg throughout his descent from international superstar to decomposing has-been. Simultaneously, a secondary sub-plot – the Winnipeg Plot – will trace Winnipeg's relationship with Burton Cummings throughout its own downward spiral from major metropolitan urban centre to denigrated prairie backwater. The plots will be constructed out of interviews with Winnipeg people, historical re-enactments, news- & found-footage, and experimental Super 8 film micro-sequences.

The Burton Plot

Winnipeggers are, at once, proud and protective of their "Glamour Boy," yet also the first to cannibalize him if they feel he is acting 'too big for his britches.' This love-hate, adulation-cannibalism dichotomy will form the central axis of conflict in the Burton Plot. Burton himself lives this dichotomy. When the Burton Cummings Theatre for Performing Arts first opened, Burton said, "I've never been more proud to be a Winnipegger than tonight." Yet this same Burton complained only a few months before, that: "I'm such an easy target in Winnipeg. I get slammed for everything I do in this town and I'm sick of it."

This love-hate dichotomy will be revealed through a series of anecdotal recollections about Burton by various Winnipeg citizens (see list of interviewees). These citizens will be asked to recount stories – as they remember or imagine them – on a wide range of Burton mythologies, from his Sal's ownership, to his loyalty to Winnipeg, to the value of his musical talent, to his VLT addiction, etc.

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While much historical research has been, and will continue to be, invested in this project, the veracity and historical accuracy of the stories people tell us will prove to be somewhat secondary in importance. Some of the most intriguing elements of each story, as told by each interviewee, will be the discrepancies and variations amongst them. In short, the inaccuracies of each myth's retelling will prove more interesting to the thematic ambition of this film than any factual historical record; this film is about the presence and meaning of myth in Winnipeg identity.

Take a look at a selection of the Burton myths to be examined:

Rory Richard Lepine, Beer Bottle Marksman

One of the most prevalent urban myths about Burton involves a 7-Eleven convenience mart, a projectile, and Burton's head. Practically every life-long Winnipegger is aware of, and can recount some variation of, this story. Invariably, Burton finds himself in a North End 7-Eleven and is struck in the head by either a beer bottle, a Slurpee or a can of some sort of aerosol. Across the interpretive landscape of myth, Burton is either rightfully punished for being an arrogant celebrity or wrongfully attacked by one of Winnipeg's more dangerous biped creatures.

In actuality, Burton was randomly assaulted by nineteen year-old Rory Richard Lepine (note the historical implication and association with the world's most famous three-name assassins – Lee Harvey Oswald, John Wilkes Booth, and Mark David Chapman). Lepine, later wrote to the Winnipeg Sun explaining the details of his assassination attempt. He said that Burton was "a loud-mouthed junkie bubblehead," and that, "I gave him my own personal tribute in the 7-Eleven on Bannerman and Main." A stream of readership letters followed, all either praising Lepine as a much needed minion of Winnipeg street justice or empathizing with the longsuffering Burton's seemingly endless persecution in his native city. Burton's public comment, "I've had it with Winnipeg," only served to fuel the public debate.

Naturally, the film will conduct an interview with Rory Richard Lepine – who is now a resident of Stony Mountain Penitentiary, and will include an extensive array of the most thematically engaging versions of this urban myth.

The Rory Richard Lepine section of the Burton Plot will well articulate the film's themes dealing with: the idea of returning to Winnipeg as mark of failure; the hostility of Winnipeg culture to its own success stories; and, the danger and violence of quotidian Winnipeg life.

¹ Rory Richard Lepine, <u>Letter to Editor John Kendle</u>, Winnipeg Sun, April 12, 1990.

Burton Cummings, Salisbury House Magnate

On February 24, 2001, Burton Cummings became a minor partner in the Salisbury House Restaurant chain.

Regardless of Burton's small scale financial role in the acquisition, media gossip and urban mythology immediately catapulted him to figurehead status as the 'Main Moustache' of the Salisbury empire. Burton was both publicly ridiculed for his greasy-toothed obesity and praised by proud Winnipeggers for 'saving' Salisbury from a looming and hostile American corporate takeover. Political cartoons depicting a paunchy Burton stuffing his face with Nips and wearing a Salisbury red-roof logo crown were splayed across the editorial pages of Winnipeg newspapers. Even today, there is nary a queued Esplanade Riel Salisbury diner who does not speculate on when Burton will regale restaurant patrons with a grand-opening concert. (References to Burton's belt-buckle and any potential *Undun* performance depend entirely on the admiration/cannibalism propensities of the patron.)

Through interviews with Salisbury House corporate executives, short-order cooks, and faithful and/or unsatisfied patrons, the film will investigate the ways in which Burton's personal financial benevolence towards Salisbury House has been both adored/praised and resented/ridiculed by the Winnipeg nation. This section of the film will feature a sequence evaluating the subsequent decline in food quality and how steep rises in price have scarred Winnipeg's bargain culture.

The Salisbury House section of the Burton Plot will articulate the film's themes dealing with: the (imperiled) success of a local product – be it entertainment-related (Burton) or business-related (Salisbury House); the protectionist/cannibalistic sentiments of Winnipeggers towards home grown 'talent' (in music, or culinary endeavours); and the concept of saving Winnipeg from utter destruction and/or Americanization.

Additional Plot Stories

The above story examples are evidence of merely two main story lines in the Burton Plot. Additional storylines include, but are not limited to: Burton's multiple drunk driving offenses; Burton's frequent appearance at various Winnipeg bars and other VLT facilities; the lawsuit claims of Burton's illegitimate children; Burton's rescuing the Walker Theatre from demolition; Burton's 2002 Honorary doctorate degree from the University of Brandon; Burton's 1982 film debut in the feature motion picture *Melanie*; and the renaming of the Arlington Community Centre as the 'Burton Cummings Community Centre.'

The Winnipeg Plot

The Winnipeg Plotline of the film will thematically parallel the main, Burton Plot, illustrating identical thematic threads and providing insight into the pathos of Winnipeg and its populace.

WINNIPEG FILM GROUP PRODUCTION FUND APPLICATION * FALL 2005 * 4

These incidents will be recollected anecdotally, in brief news footage blurbs throughout the film. The idea is to trace Winnipeg's decline in metaphoric parallel with that of Burton Cummings. Scanning through the 1980s to mid-1990s – the general periodization of this Burton investigation, multiple examples of Winnipeg defeat are readily available to the attentive historian:

i) DANGER

These would include, among others, Winnipeg's consecutive five-year triumph as Murder Capital of Canada (an honour recently restored, in 2005). This terrifying era – so uniquely recorded by Winnipeg's CRIMESTOPPERS television miniseries – paved the way for Winnipeg's notorious reputation as a dangerous, deteriorating, human wasteland.

ii) HUMILIATION

Another blow to Winnipeg's dignity occurred in 1987 when then Prime Minister Brian Mulroney decided to award a multi-million dollar CF-18 contract to a Montréal engineering firm instead of Winnipeg-based Bristol Aerospace, which offered to do the job for less money. The resentment and humiliation was so wounding that Frank Lawson, owner of the now-defunct Mother Trucker's Electronics, wrote on his Henderson Highway-side marquee: "Letter to Prime Minister Mulooney: Take your politics, Take your planes, Take your B.S., and shove it!"

iii) ABANDONMENT

Perhaps the most mesmerizing case of defeat in Manitoba's beleaguered history took place when Winnipeg was finally deserted by its beloved NHL hockey team. The Jets' departure sent Winnipeg people into a deep depression of self-loathing, hopelessness and decomposition. Widespread was the belief that the Jets' departure confirmed once and for all that Winnipeg wasn't a real city, and that the Winnipeg people were impotent and powerless to an external fate that had decided that no human ambition could succeed in our wind-buffeted Prairie city.

Anecdotes of defeat may also include the failed careers of singer Joey Gregorash, mayoral candidate and cable TV star Nathalie Pollock, boxer Donny "The Golden Boy" Lalonde, the mysterious robbery of actress Susan Sarandon's earrings from her movie set dressing room (later discovered adorning a severed head in the Royal Albert Arms), as well as the socioeconomic collapse of North Main Street. Defeat in Winnipeg, like in the case of Burton, is at once tragic and hilarious.

Two Manitoba Plots Meet!

The Burton and Winnipeg Plots are structured to encounter each other in 1999, the point in the film's chronology at which Burton begins a semi-permanent return to Winnipeg following one of the Guess Who's repeated 'reunion' tours. We will follow Burton's attempts to save Winnipeg society from its downward spiral – buying up the floundering Salisbury House restaurant chain, rescuing the historic Walker Theatre from demolition,

WINNIPEG FILM GROUP PRODUCTION FUND APPLICATION * FALL 2005 * 5

enthusiastically patronizing the McPhillips Street Station Casino – and the subsequent polarized punishment/adulation and ridicule/reverence he receives from an ungrateful/adoring Winnipeg public.

More important than this structural meeting of parallel plots is the metaphoric value of their simultaneous development. While the Winnipeg Plot may initially seem tangential to the parallel Burton Plot, the two plots will slowly reveal themselves to be metaphors for each other. A similar strategy is at work in Errol Morris' film Gates of Heaven. On the surface, this 1978 documentary presents itself as a film about pet cemeteries, but through a series of tangential investigations into the lives, hopes and dreams of pet cemetery proprietors, Morris forges a complex metaphor for American civilization. Burton Cummings, similarly, is a metaphor for Winnipeg civilization, just as Winnipeg is a metaphor for Burton's career and temperament. These parallel investigations will meet in a thematic, metaphoric synergy, like a synapse thunderbolt of Winnipeg identity. The end result is that Burton becomes the incarnation of the Winnipeg collective experience.

Burton Meets the Jets

Exclusive, never-before-seen footage salvaged from the BFI dumpster of CKY television depicts Burton Cummings suiting up to practice with the Winnipeg Jets. This found document, from a circa 1992 practice skate at the Winnipeg arena, will serve as a crossroads for both the Winnipeg and Burton Plots. Burton, recently returned home to Winnipeg after vowing never to come back to this town, dresses in Jets uniform as celebrity captain, and takes to the ice. Once there, he is relegated to skating laps of the rink alone, talking to no one. Burton is ignored and unappreciated by all of the other players warming up, like trash in the wind. Despite his most earnest efforts at reaching out to Winnipeg, Burton is firmly rejected; two seasons later, the Winnipeg Jets are sold to America.

Visual Treatment

The general visual treatment of this film will be 'experimental documentary.' This term is meant to imply a formal departure from traditional 'talking-heads' television documentary styles. This film will be very much artistically documentary in style and form, as well as in its treatment of subject matter. The following paragraphs describe this artistic approach and ambition.

Interviews

The majority of the interviews will be shot in Winnipeg locations with direct Cummings references and relationships, and will avoid the banal documentary practice of talking-heads-against-black-background interviews. For example, the album cover of *So Long Bannatyne* (with its classic red 1950s Cadillac, in front of the Guess Who's former apartment block) will be reenacted. Salisbury House restaurants, the Burton Cummings Community Centre, the former Walker Theatre and the corner of Logan & Main will also serve as key interview locations. Through this approach, additional contextual layers of meaning will be added to the interview sections of the film.

News and Found Footage

The use of archival news- and found-footage, too, will avoid convention – a practice long championed in our past film and video work. Through editing, featured subjects of archival footage will be made to interact and converse with subjects of the film. Newsfootage will also be used to provide historical and metaphoric context for many of the stories and interviewee recollections in both the Burton Plot and the Winnipeg Plot. Newsfootage sequences will be strategically used to tie together both of these plots, as illustrated by the 'Burton-Meets-the-Jets' footage described above.

Reenactments

Key stories and anecdotes from the urban mythologies of the Burton Plot will be restaged employing the aesthetic of mid-1980s Crimestoppers commercials. Wooden acting, dark lighting, and conspicuously low-fidelity filmmaking will watermark these reenactments. These recreations of stories from the life of Burton – from the Rory Richard Lepine bottle-tossing incident, to Burton's penchant for VLT gambling and drunk driving – will be shot on the Film Group's David Zellis Memorial VHS camera and will prove hilarious visual accents to key sections of the Burton Plot.

Super 8 Experimentation

A major aesthetic accent to the film will be achieved through the use of both regular and hand-processed Super 8 film. The use of Super 8 is a key aesthetic trope in the filmmaking practice of the Atelier national du Manitoba, and in *Burton* it will serve three functions. The first is the re-recording of video news footage to bring to it the degraded, denigrated look characteristic of Winnipeg national cinema. The second will be to record the Burton Cummings "Stand Tall" poster campaign throughout the city of Winnipeg. (Therein, numerous techniques, including frame-by-frame animation, will be employed.) Third, Super 8 will be used for all establishing shots in the movie – homes and places of work of the various interviewees, for example – as well as various winter landscapes that reveal something about the urban character of Winnipeg – The Driftwood Apartments, North Main, the enslaved Polar Bear at the Zoo, etc. The fundamental ambition of this use of Super 8 is to introduce the tradition of Winnipeg image degradation into the realm of documentary.

Interviewees (Short List)

IMPORTANT NOTE. This film will not seek to interview Burton Cummings. It is important that Burton Cummings remain something of a mythological presence. The film is not interested in Burton's historical account or biographical facts about his own experience. Rather, the film is interested in what Winnipeg people say about Burton and how they imagine him. It is therefore the perspective of the gazing, watching, mythologizing Winnipeg citizen that this film will seek out.

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We have oral agreements to interview some of these people, but the success of this film does not hinge on talking to any one of the following. They are potential interviewees among many. We believe that Burton is so deeply embedded in the consciousness of this city that the Winnipeg people want to talk about Burton. This was evidenced in a quick 10-minute CBC radio piece on Burton Cummings in which the Atelier national du Manitoba was recently involved with CBC arts reporter Jaeny Baik. It became very clear that virtually everybody has something to say about Burton Cummings, and is very eager to say it. Here's a short list of people who might have a particularly unique perspective:

- RORY RICHARD LEPINE. Burton Cummings charged this current resident of Stony Mountain Penitentiary with assault following the famous 7-Eleven incident. Folk hero to some, abomination to others, Mr. LEPINE has no shortage hateful things to say about Burton.
- ☑ CHARLES ADLER. CJOB's former Rottweiler-in-residence has devoted many hours of his hotline radio show to Burton's activities around town, fielding calls from detractors and adulators alike.
- SEAMSTRESS SUE. This Mitchell Fabrics haberdasher inhabits the North End home in which Burton Cummings grew up. She has agreed to give us a tour and share her opinions on Burton.
- EDWARD LEDSON. This local fashion designer purchased the Guess Who's former avocado green 'party fridge' from percussionist Garry Peterson. He has agreed to give us a guided tour and share his opinions on Burton.
- NATALIE POLLOCK. This local eccentric claims she was once more famous than Burton Cummings – and she's right! One of her early 1960s folk songs in the musical duo "Natalie and Ronnie" hit the billboard charts long before Burton was even pubescent.
- ☑ JOEY GREGORASH. Another Winnipegger who nearly made it. In 1969, Gregorash went all the way to American Bandstand with his song "Jodie," only to have the song voted down by the audience, at which point his international career promptly ended. He later hosted the CKY children's programme Skiddlebits.
- PETER NYGARD. One of a very small number of Winnipeggers, other than Burton, to live the American Dream. His opinions on success and failure and the Winnipeg dream will be sought out.
- ☑ JEFFERSON BISHOP. Proprietor of Weimar-priced "The Sound Exchange" on Portage Avenue, this man has deeper praise for, and encyclopedic knowledge of, Burton Cummings than most human beings are capable of.
- SALISBURY HOUSE CUSTOMERS. Random vox pops of Salisbury eaters about their thoughts on Burton, the economic and culinary quality of Salisbury dining, etc.
- Matter THE FRIENDS OF BURTON ACTION COALITION. This group was formed in 1990 by Mike Wishnowski during the violent public controversy over Burton's complaint that Winnipeg didn't adequately respect him. The Friends of Burton Action Coalition aimed to defend Burton from malicious attacks, and their efforts to bestow honour on Burton ultimately resulted in the christening of the Burton Cummings Community Club.
- MORLEY WALKER, BARTLEY KIVES, JOHN KENDLE, GORDON SINCLAIR JR. Journalists have proven alternately hateful and reverent of Burton. It is important to talk to a few of them about their printed opinions.
- ☑ JOHN EINARSON. Author of Shakin' All Over: The Winnipeg Rock Scene in the 1960s and co-author of Randy Bachman: Taking Care of Business. Einarson's opinion on the Winnipeg-Burton relationship will be consulted.
- BILL NORRIE. Former mayor of Winnipeg (1979-1992) and gay icon. Norrie defended Winnipeg through many of the defeats it suffered during the period under study in this film. He might also have something to say about the peculiarity of existing as a larger-than-life Winnipeg icon.

PROFESSIONAL INDUSTRIAL P/I

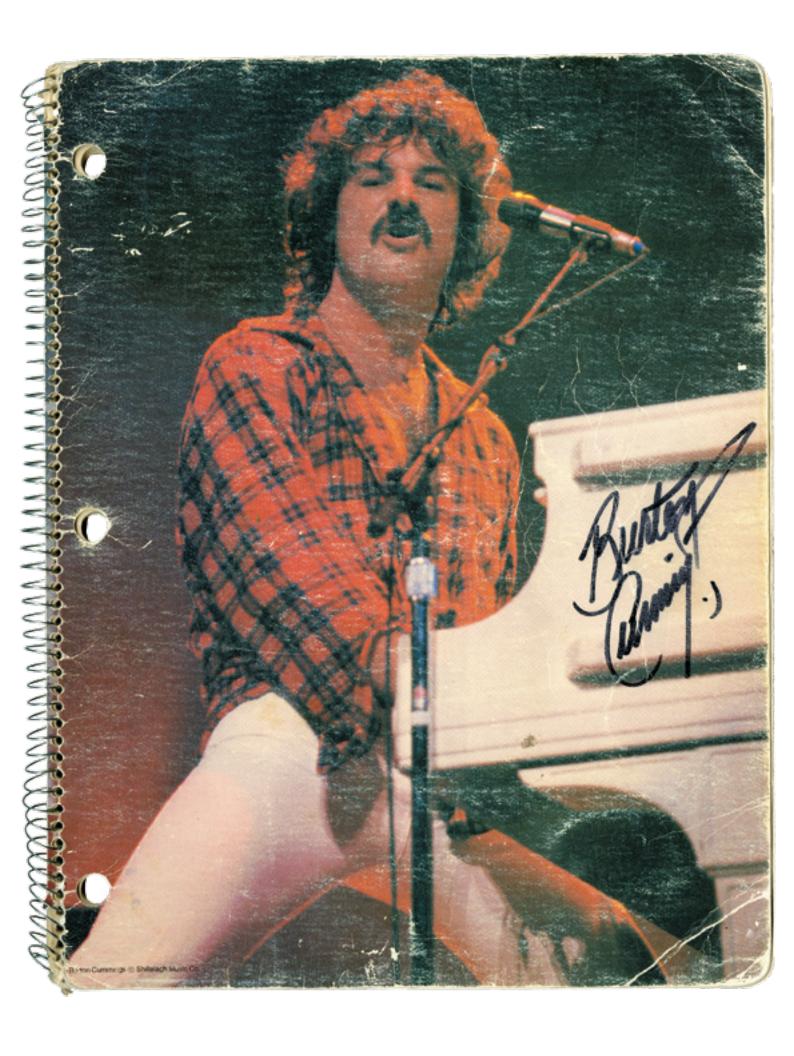
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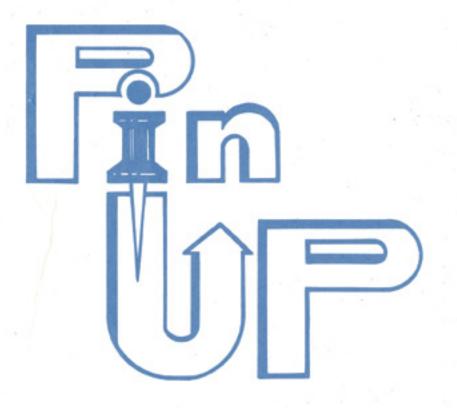
Committee interview

1990 CAUTION-PRECAUTION May 2

- Break the tab on the rear side of the cassette to prevent accidental erasure of pre-recorded material.
 - Cassez l'étiquette sur le côté arrière du ruban pour prévenir la rature de matériel préenregistré.



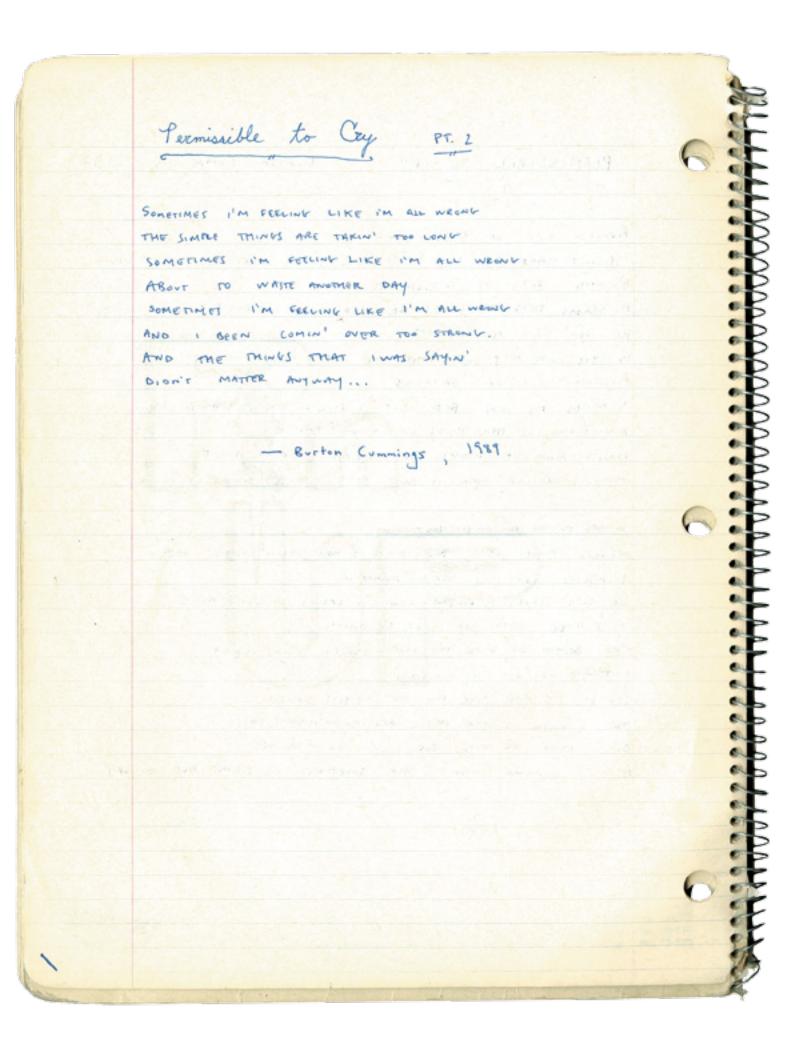


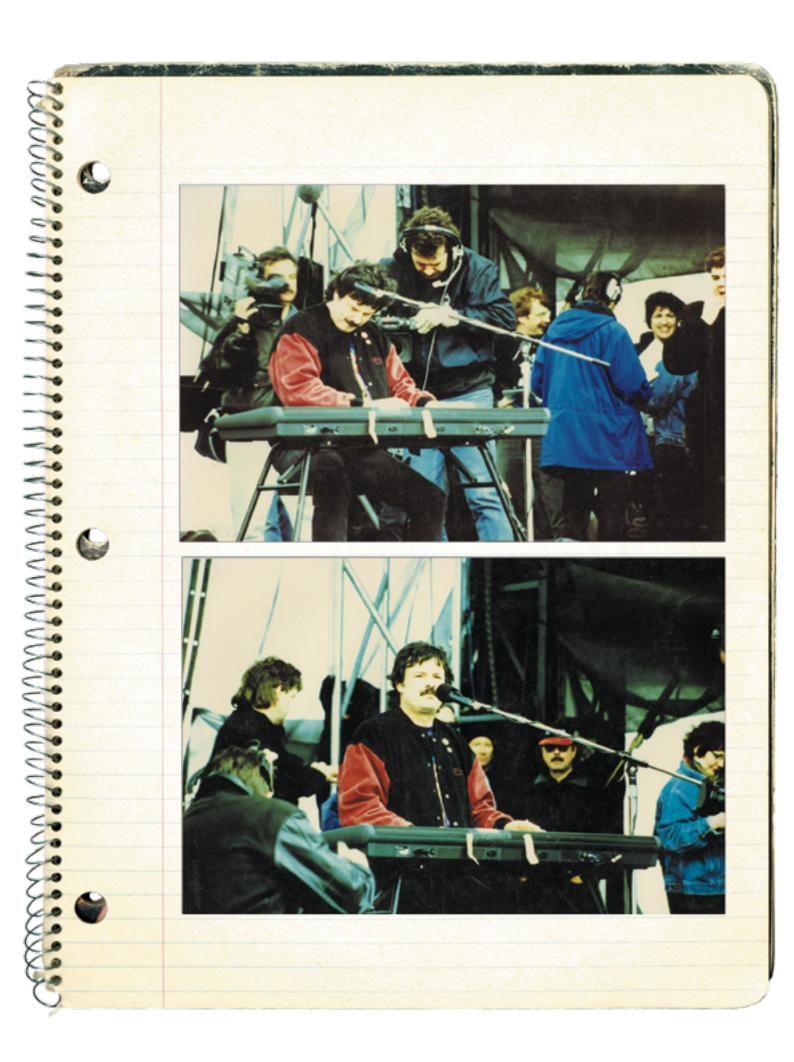




BOUND THEME BOOK/BLOC DE FEUILLES MOBILES COIL EXERCISE BOOK/CAHIER D'EXERCISES COIL EXERCISE BOOK/CAHIER D'EXERCISES 27.6 x 21.3 cm

108 pg. No. 01-070 80 pg. No. 13-170 224 pg. No. 13-370





MANITOBIA ARCHIVES

BURTON DOBLER - DE - PRETSE

- SEP 6 2002 : BURTON + LEUKOPLAKIA
- BURY'S MANAGER = LORNE SAIFER
- + BURTON COMMINUS THEATRE FIR THE PERFORMING MATS: 364 SPITTE ST.

BURTON: "IN CHALLERLY, DEEPLY THRILLED, LARMONDER COMMU

HERE WHEN IT WAS THE ODERW WITH MY MOTHER. I SAW

The BENTHES "A FLARD DAYS NITE" HERE WHEN IT

OPENED IN 1964 AND WHEN I MADE A MOVIE OF MY

OWN (1982'S "MELANIE"), WE HAD OUR HOLLY WHO-TYPE

PREMIERE RIGHT HERE."

- WPG, SUN AVE. 10/2002 PG. 15 ARTICLE BY JOHN KAMOLE.

MAY 26/2008: BURTON "NEW, GOODNESS GRACIOUS, THIS IS QUITE A DAY,

ESTECIALLY FOR ME, BECAUSE I ONLY WATE A COMPLETE

GRADE TO FORMAL EDUCATION," CUMMINUS SATIO IN

AN IMPROMPTU ADDRESS TO THE CROWN.

Brancom Variables

- BRANDEN SUN, MAY 24, 2005 / A1/ BY DIGHE HELSEN

- + BURTON WENT TO GARDEN CITY COLLEGIATE.
- + Book: "AMERICAN WOMAN: THE STORY OF THE GUESS WHO" BY JOHN EINFRESH
- Burton Likes Jim Morrasan Tismiris

Lo Areo were: " Shakin' Air over Music Wisney or 1960x wish.

"THEY REMAINS LOOKED THE SAME AS THEY DO NOW, BURN IS THEY ARE PAULENTE. THEY'RE BASIC MOSERATO KIND OF EVYS"

- VANCOUVER MUSIC CRITIC GREG POTTER.

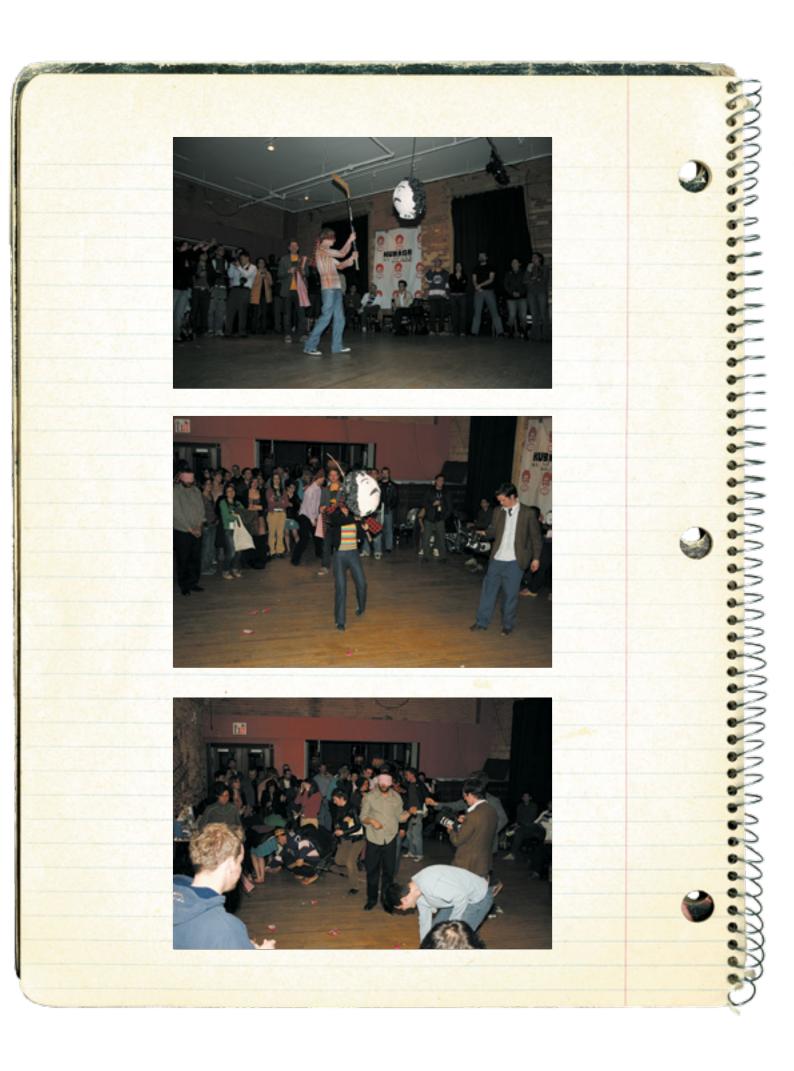
D): "I MATE TO BE BLUNT, BUT THIS SOUNDS LIKE ONE OF THOSE ACKS
YOU PUT ON THE STATE PAIR CIRCUIT. It'S NOT MUCH MORE OF AND
EVENT THAN A REUNION BY GARY PUCKEST & THE VALOR GAR."

- GREG KOT, CHI. TRIBUME.

"INSTEAD OF ETAMOND IN THE HOME HE BOUGHT IN HIS OLD MORTH- FIND
MEIGHBOURNAND, HE OFTEN BINGS AT A HOTEL ON PENDING HIGHWAY.

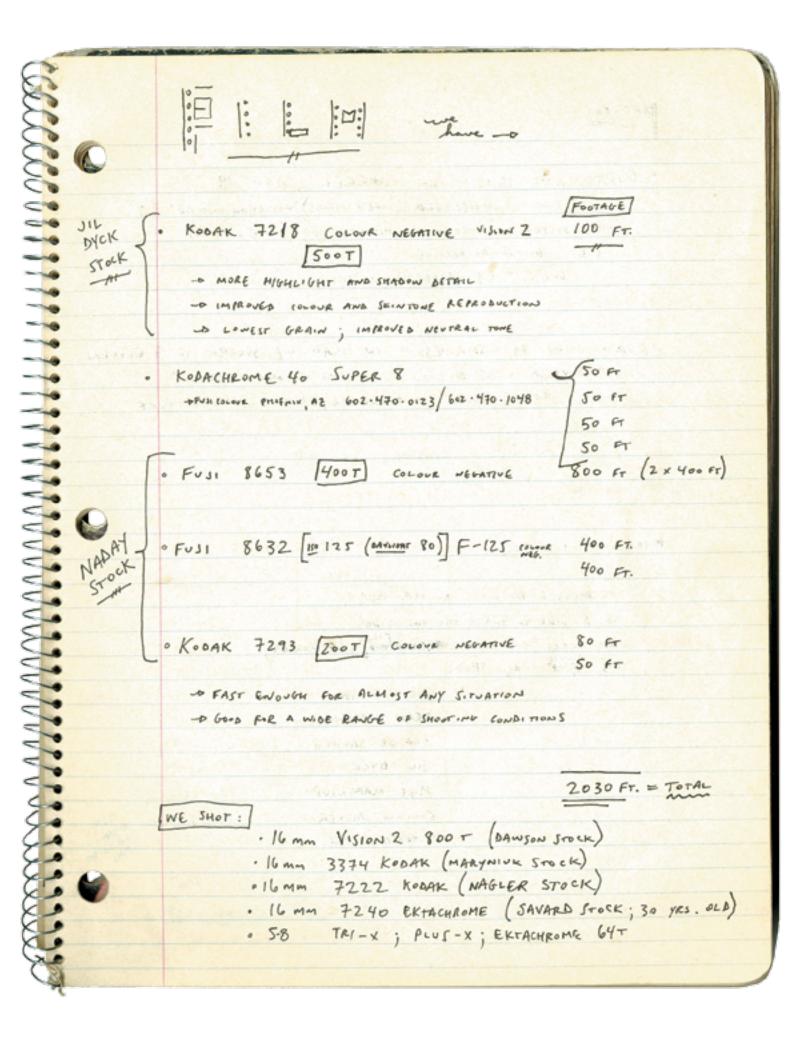
THERE HE CATE PORT THE SLOTS. AND BE WITH PEOPLE."

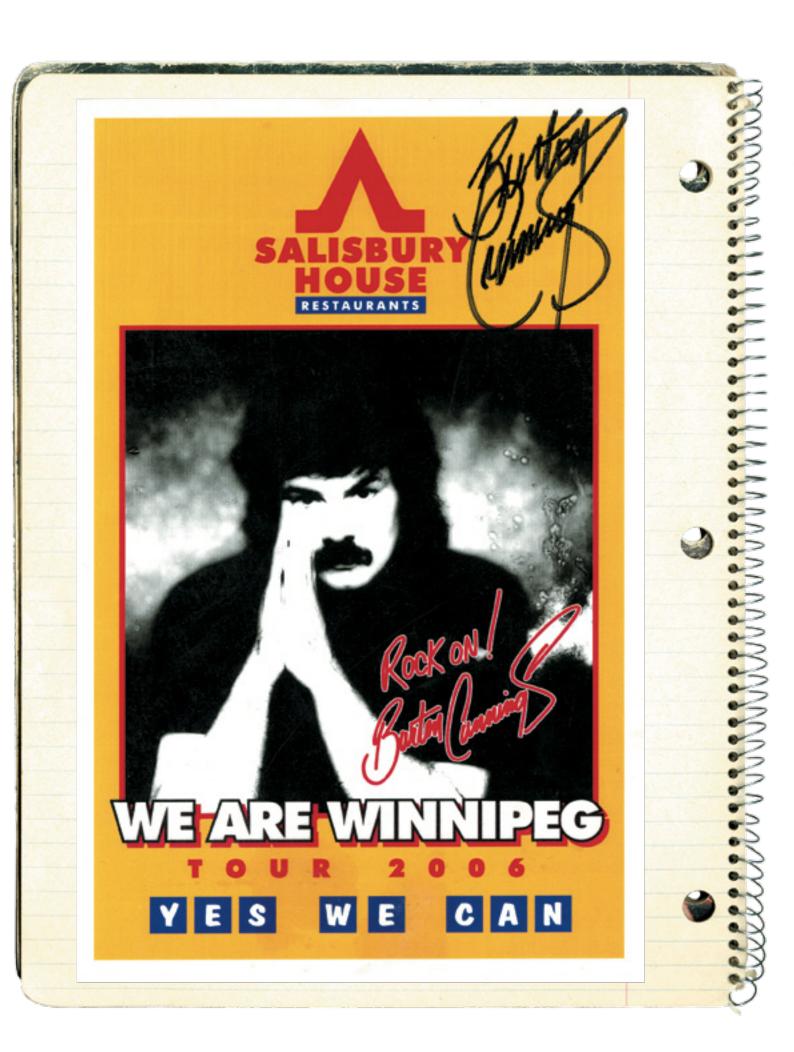
BURTON CUMMING PAGES BOSSIGE AR CHIVES MANIT-BA 560/17/1995 (BI) WHY FREE PRESS "CVMMILLES SAID THE INCIDENT IS THE SECOND TIME HE'S BETT CHANGED WITH IMPRICED DRIVING THE LAST TIME THE PLACE ABOUT 20 YEARS B.C. AGO AND IN THE MEANTINE HE HAS DONE PADO ADS ABOUT THE DRIVES EVILS TO BRINGING AND DRIVER. HE SAID HE HAD HAVED THE MATTER come have been befor with querry " it's been to bays," HE IMB " AND I'VE BEEN PRAYING OF COME SQUELCH THIS." - FRIENDS OF BURTON CLUB. - 1975 : THE QUESS WHO IS AWARDED THE WINHITEG OUTSTANDING ACHIEFEMENT MEDALLION FEB/24/2001 (A1) GEOFF KIRBYSON + ALEXANDER PAVE · WPG FREE PRESS (A2): "EVEN AFTER I WAS IN THE GUESS WHO AND WE WIRE AWAY B.C. FOR LONG STREEGHTS OF TIME; I WAS HERE A LOT. I DID A LOT Buys SALS OF GROWING UP IN THIS VERY LOCATED . IT'S SO WINDIPER THERE'S NOTHING MORE WINNIEG THAM SAUSBURY HOUSE, THERE'S A REMILY VINQUE UBE TO IT ... " - BURTON " THE FOOD HEAR TASTES AS GOOD TODAY AS IT DID WHEN I (A2): FIRST CAME HERE, I CAN'T IMAGINE MESSING WITH THAT TRADICION, CUMMINUS SAID. " EVEN FORMER WINNIPED JETS MOCKEY STAR TEEMU STLATME WELLINGS IN ON THE DEAL . THERE MEE MANY THINKS I MISS ABOUT w.marpet." SELANNE WAS QUOTED IN YESTERDAY'S PRESS KIT. "BUT THE TWO THINKS I MISS MOST ARE ALL THE WINNIFES FAMES WHO WERE SO SIPPORTUE, AND MY EMILLEDRY NIPS ON SATURDAY MORNINUS AFTER PRACTICE." FRANK LANDRY FE6 24 2001 (FG. 3) "I FEEL GOOD. SALS IS BACK IN THE HAMPS OF WIMMIPEGGES LIKE IT SHOULD (PG.3): " which the Band was HAPPENING INTERNATIONALLY, WE WOULD GO BACK B.C. TO THE MORTH END SALS AND THEY WOULD ALWAYS HAVE OUR RECORDS, Buys SEVEN OR EIGHT AT A TIME - These Eyes, Bus Driver, Share the Land, saus Hand Me Down World. I MADE SURE I HAD MY POCKET FALL OF QUARTERS. I PUT IN ONE AFTER AMOTHER. " - BURTON.















Cummings was delighted to meet St. John's High School buddy Jim Christie while greeting fans and signing autographs at Sals restaurants.

Burton in House

Meet 'n' greet at Sals with legendary rocker

Guess who's celebrating Salisbury House's 75th anniver 'it's like an institution here,"

said Burton Cummings, a Winnipeg Institution in his own

The legendary rocker spent the day touring Salisbury restau-rants, signing autographs and posing for pictures with fans. "The main thing we're doing is leeting Winnipeggers know that Salisbury Houses are back in the hands of Winnipeggers," said Cummings, who is a part owner. "The response has been

"The response has been tremendous; this is remarkable," he said. "The first stop at nine

this morning people were lined up around the building." New Jersey girl Emily Bodenberg got a little more than just an autograph as the Canadian rock icon laid a kiss on the American woman's cheek.
"His moustache is so soft,"

said the blushing beneficiary.

The numbers tapered off a lit-tie as the moming went on, but the enthusiasm was high with a

the enthrestasm was high with a crowd of about 100 fams. "It's peobably because the breakfant special's over," joked Deco Dawson, who apologized tongue-in-cheek to Cummings for bringing a CD to sign after a long line of people chutching rare records and memerabilia.

Memorabilia

"You know what's great?" said Cummings. "The things that people are bringing for me to sign. I just want to grab every-thing and run.
"They're showing me albums and singles from Italy and Germany, stuff that I've never seen. I'm a collector, and I want to take it all home."

to take it all home."

The memorabilia is one thing, but Cummings was excited just to see some of the people who

showed up.
"I've seen three or four school buddies from St. John's and



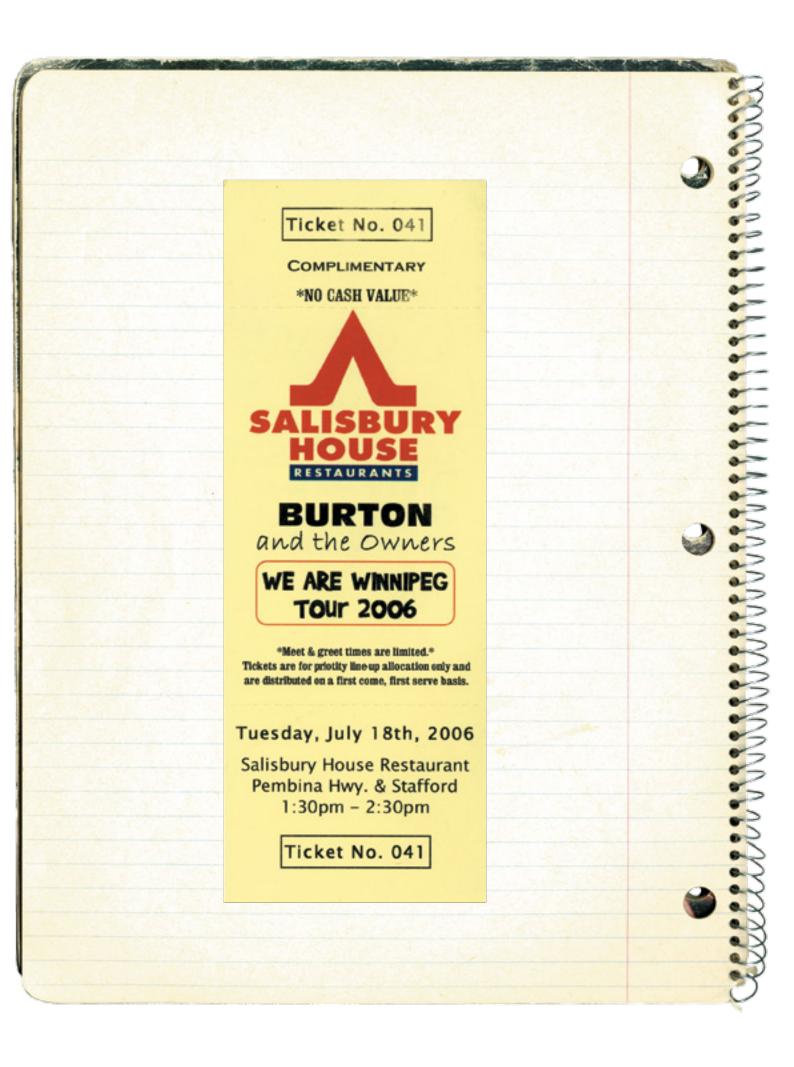
Cummings serenades fans yesterday at a local Salisbury House outlet.

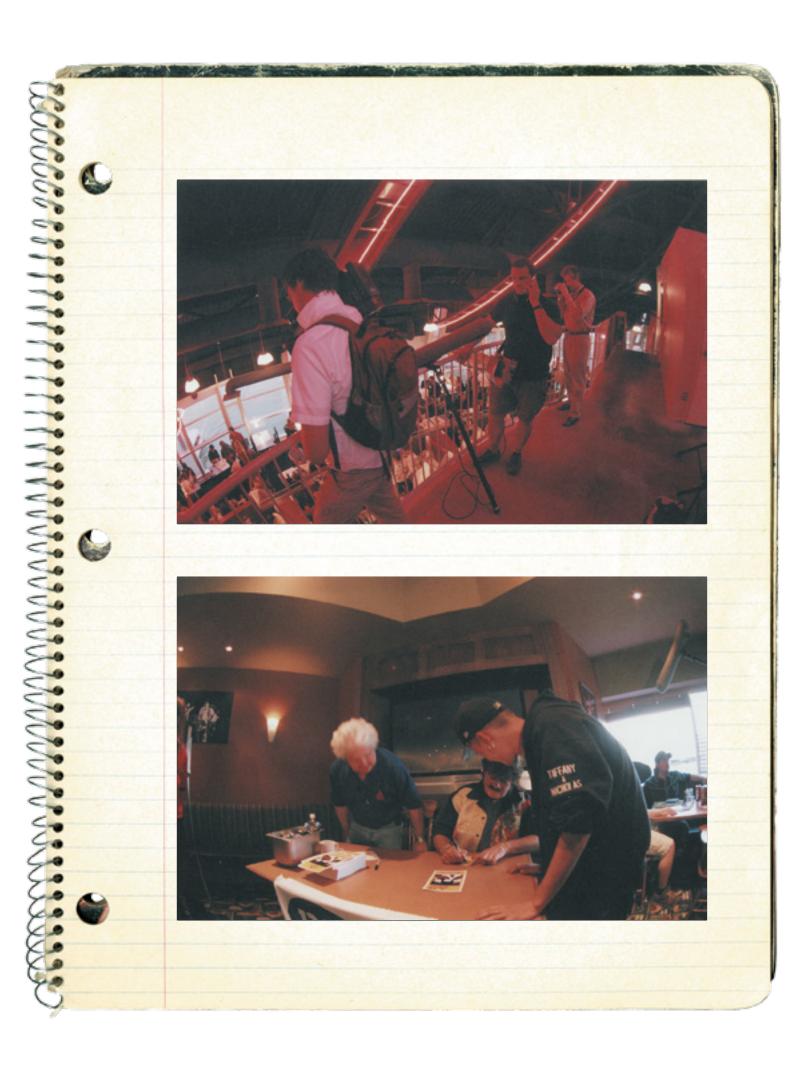
Luxton today," said Cummings. "People I hadn't seen in 40 years."

One of those school buddies is Jim Christie.

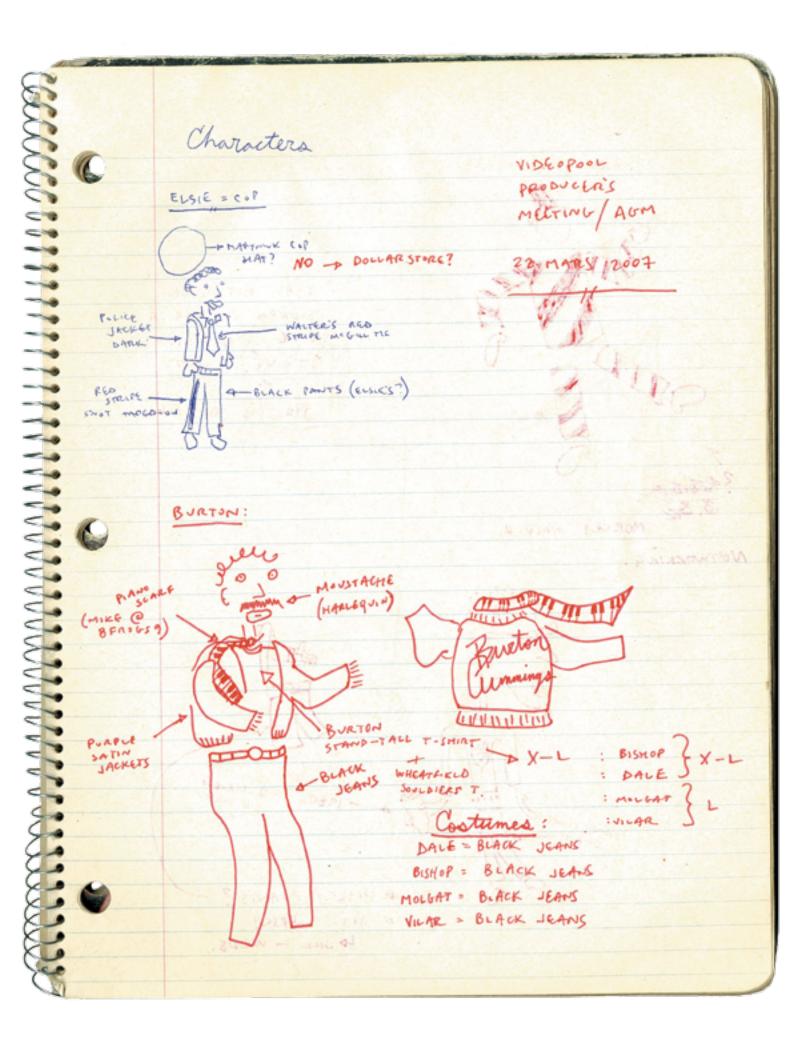
"We were in the same class at St. John's," says Christie. "The two of us were sleeping on our desks, and the teacher told Burten, 'You're never going to

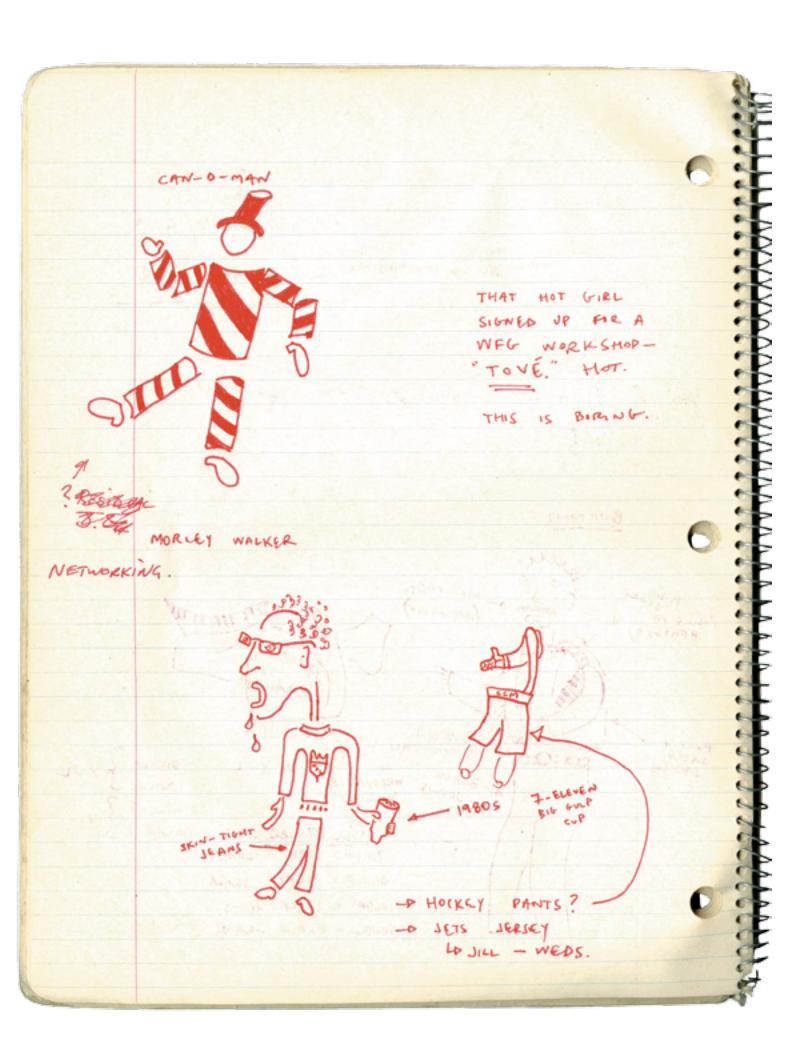
amount to anything,"
"So I guess Burton proved him
wrong," he said with a laugh.
Cummings will be back signing autographs at Salisbury
restaurants all day tomorrow.
"Winnipeg is always going to
be home for me," he said.
"There's no place in the world I'd
rather be."

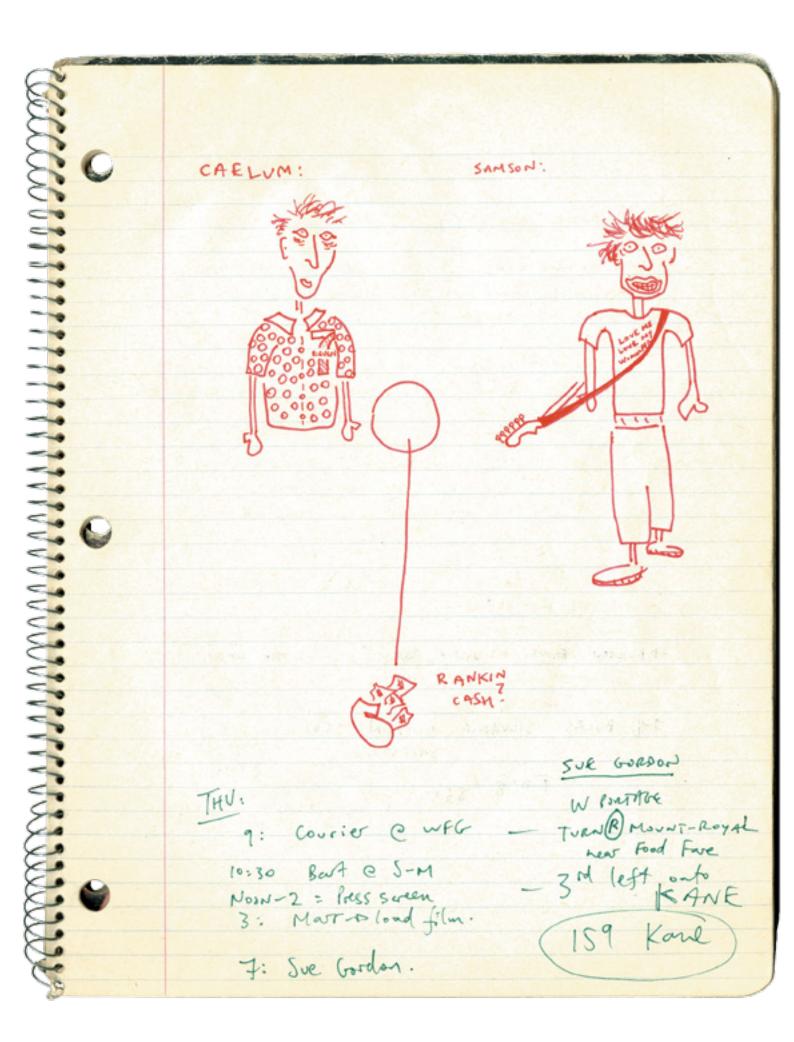


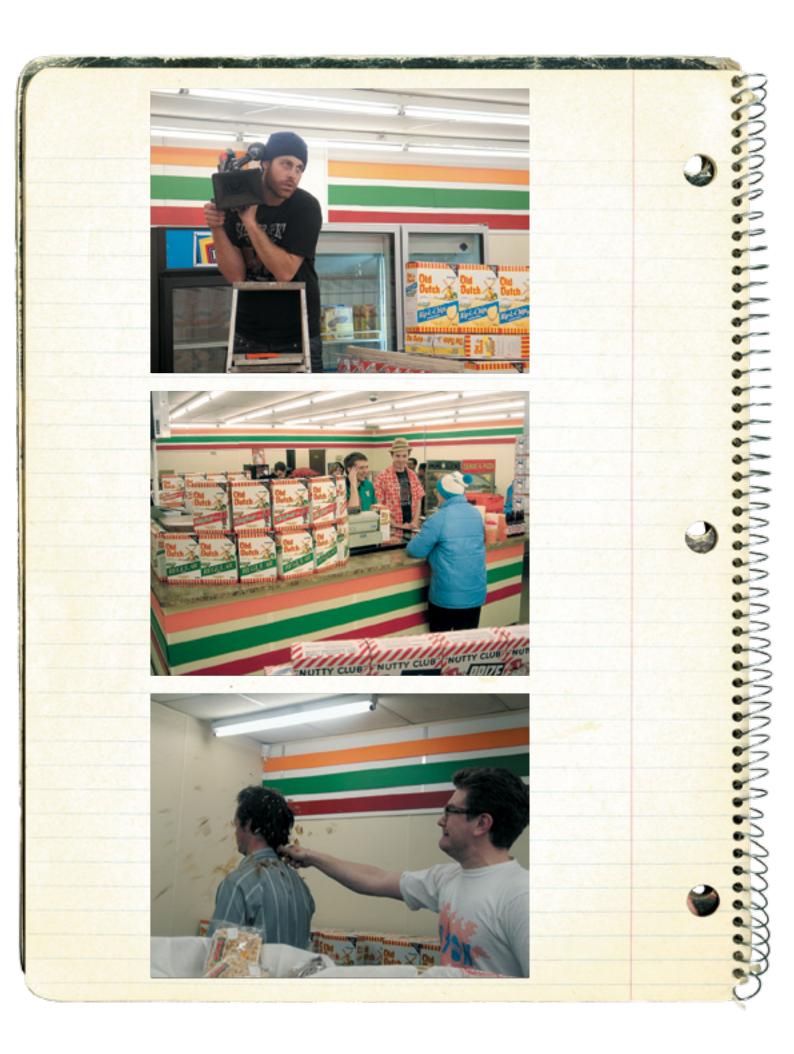


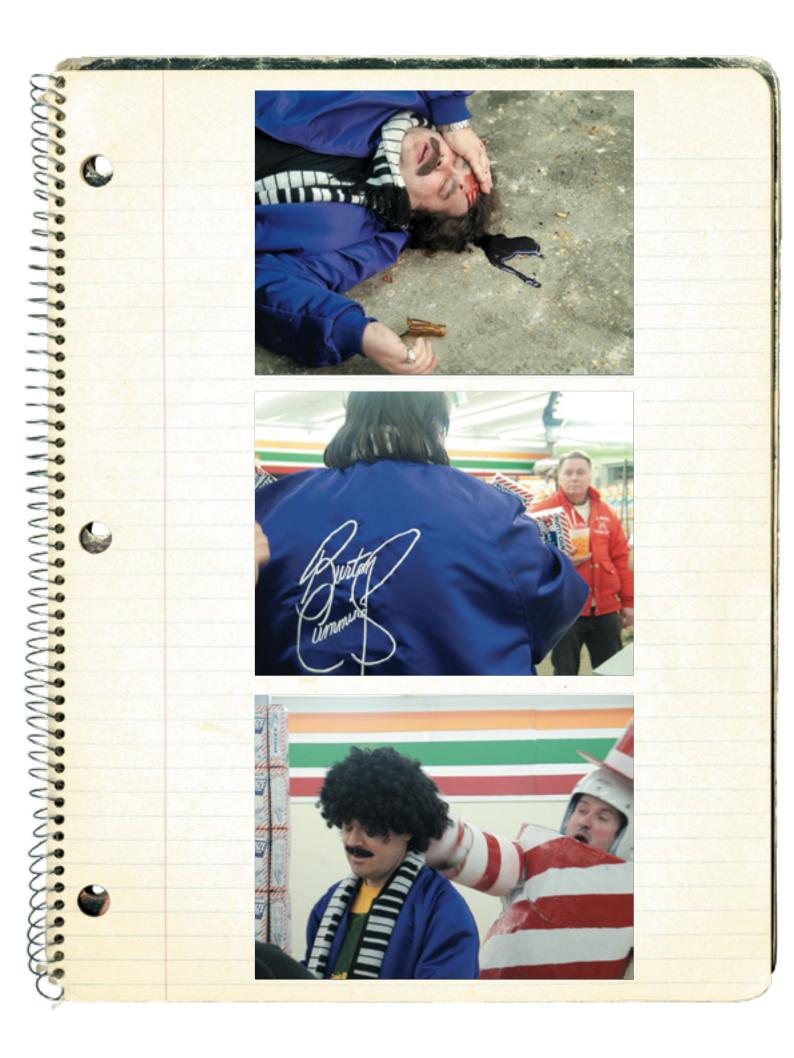
* Mike Marynink 947-1783 7218 500T COLOUR NEG +240 REVERSAL SAVARO STOCK? Hectow FILTER LOOK 632-6813 COP COSTUMES. POLD WAL POLICE - YES 40 HAT? WE NEED WIG MIKK DRABOT : COOL O FLIVERSCENT LITES WILL GIVE WHITE AGE 12 - LIGHT W/ SLOWERSCENTS TO KEEP THE CREEK WOK -> 5007 SHOVER ADD GREEN FLOUR TUBES LITE LONES pking for will light PALES

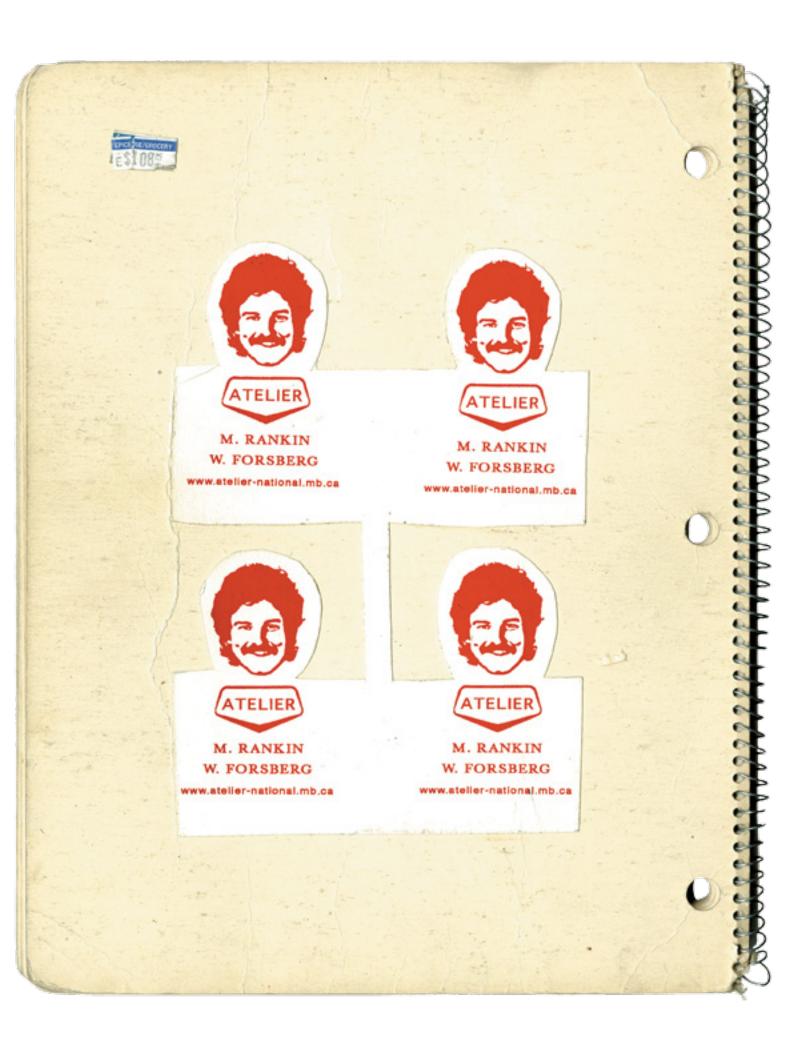


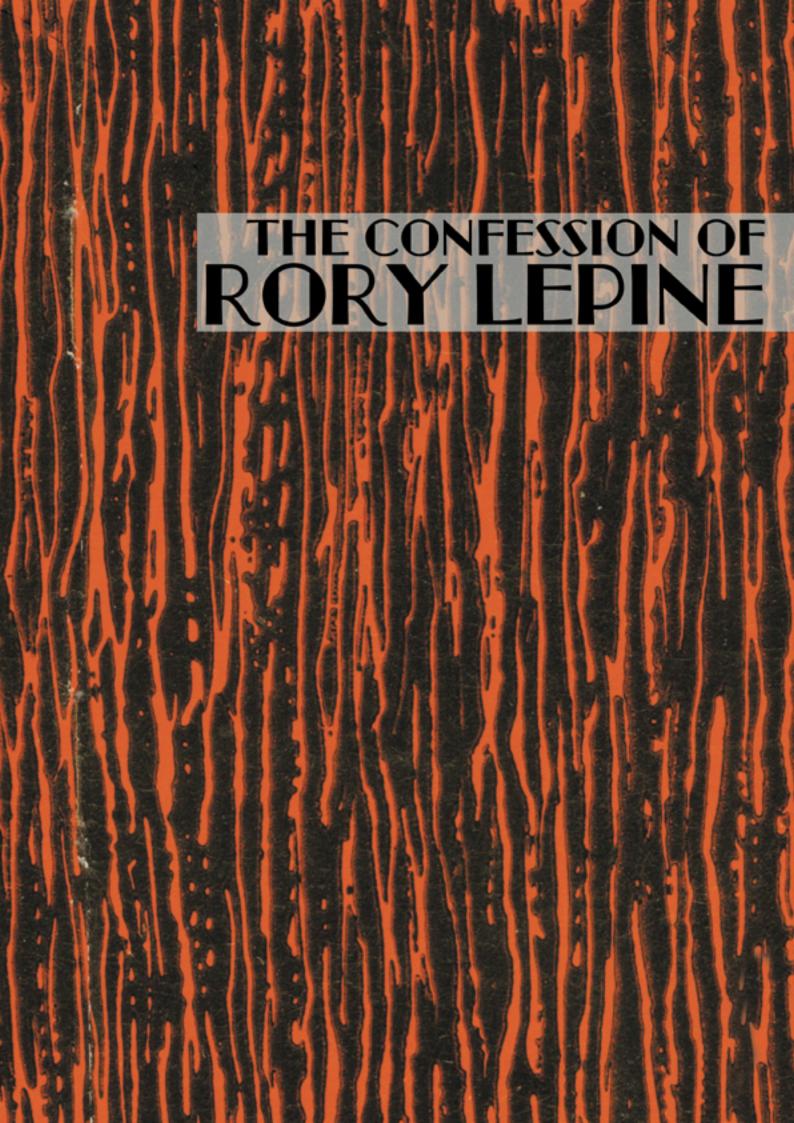














DON'T YOU JUST GET THE FUCK **OUTTA HERE?**

LEPINE: While we're havin' our speech, our interview, and I need a sip, what do we do?

RANKIN: You just go for it.

LEPINE: No! No!

FORSBERG: We'll just cut it out! Just make a signal. [Ella gestures at her groin] Yes, that's perfect, Ella! LEPINE: See, Elle! Maybe you did something good there! 'Cause you

know why? It's harder on the pump!

Believe it, or not.

FORSBERG: So, I'm just going to stand back here, Rory. So you're talking to me and Matt and the camera.

LEPINE: I thought you're not supposed to look at the camera!

RANKIN: You can look at the camera.

FORSBERG: Whatever you want. LEPINE: Yah, I'm gonna look in the camera...Hey! You know what?

ELLA: I'm talkin' to you!

LEPINE: You lookin' at me, man? Ya talkin' to me? Can't be talkin' t'me! Angus!

FORSBERG: Okay, so. Before we do the interview, I want to make sure we have an understanding.

LEPINE: Yes, let's have the understanding here.

FORSBERG: Okay, so we're going to do an interview with you.

LEPINE: Right.

FORSBERG: And we're going to use the interview in our movie. And, we're gonna use it. And, you're obviously not going to be editing or making the movie. We are. So we're going to use it the way we use it. We will show it to you before it's finished so you can give us some input. RANKIN: Make sure you like it.

FORSBERG: You can say, "that angle of me isn't that great," or, "can you not put in this part," or whatever, and we're totally open to that. LEPINE: Don't fuck me in the ass.

FORSBERG: And we won't do that.

RANKIN: We're friends, Rory.

LEPINE: 'Cause I'm a very vengous man. Ask her...

FORSBERG: But you have to understand, and I want you to say that you understand, Rory, that we're making a movie. So this is for our movie, this isn't for our home movies or anything. This isn't to show to our kids.

LEPINE: So this is gonna be on television?

FORSBERG: It could be on television.

RANKIN: Maybe.

FORSBERG: But, at this point it's not on television.

LEPINE: Do I make any money on that? Every time it's shown?

FORSBERG: That kind of thing we'll have a better idea of when we show you the movie in the final version.

LEPINE: Yah but it won't be down in writing. Like I said, you fuck me in the ass I fuck you harder. I don't mind the shit if you don't mind the pain, baby.

FORSBERG: Well, yeah, I don't really want that.

LEPINE: I'm a straight up guy.

the guy who's kind of our boss on this movie—he wants us to get you to sign something, saying everything that I've just explained to you. Saying that we can use this interview in our movie, and if we show it in a movie theatre or somebody on TV wants to show it, then we can do that. contents of butt can] Fuck, these look like big joints. But they're butts, eh. RANKIN: We just don't wanna make a movie that you don't like, Rory. So, we can be friends and relax.

LEPINE: Well of course! I'm relaxed! FORSBERG: This isn't that we come in here and we leave. We

come in here, we'll go edit the movie, we'll show it to you, we'll meet again, we'll

"THAT 7-ELEVEN ON BANNERMAN AND MAIN. USED TO GO THERE AS A KID. YOU KNOW, STEAL. DOO DOO, BOOM BOOM."

FORSBERG: And we are too.

LEPINE: Okay.

FORSBERG: But you have to understand that we're making a movie and it involves this story and that's why we're here, to get your side of the story.

LEPINE: And I will give you my side of the story.

FORSBERG: And you have to understand, Rory, that in a way...you know we could've just taken other people's words and not gotten the truth.

LEPINE: Yah then I would sue you! FORSBERG: But we're here, so we're hoping...

LEPINE: Then I would sue! FORSBERG: We were hoping that... LEPINE: Eh, Ella, you don't understand this shit, okay? No, no I'm listening to him!

ELLA: Why are you making it so hard?

FORSBERG: But Rory, we don't want you to sue us.

LEPINE: Naaa! I won't! No, if you woulda gone that other route!

RANKIN: The idea is, we're gonna give you some money for this and...

LEPINE: Ya! Well you know what? I can piss...I can piss five hundred

bucks against the wall, baby.

RANKIN: Sure.

LEPINE: No. Seriously.

FORSBERG: And, the producer—

LEPINE: And, would I get revenue from that, man?

FORSBERG: Well...

LEPINE: Like, I am not a dumb man, like I'm a very intelligent guy. RANKIN: Sure. But we're giving you this revenue now, which is what we have. It's all we have right now. And we don't know what kind of...

LEPINE: Let's do the interview.

FORSBERG: Well, no, I wanna make sure we're clear.

RANKIN: 'Cause at this point we don't know if it's gonna be on TV.

FORSBERG: And quite frankly, Rory, if it is on TV, not many people are gonna get paid. Probably no one's gonna get paid.

LEPINE: You know I squished my finger in the door yesterday. It freakin' hurts. And I could use another smoke. You can't?

FORSBERG: What?

LEPINE: Use a smoke?

FORSBERG: Uh, I'm okay right now. We'll go get you some cigarettes after the interview.

LEPINE: Don't worry about it. I got a butt can here. You got that on camcorder, too?

RANKIN: You betcha.

LEPINE: Nah, nah. You don't put that on there.

RANKIN: Anyway, the point is...

LEPINE: Go get my gun, Ella. Ella! Go get my gun. [Inspecting talk about it, you know?

LEPINE: Baby, I'll be hauntin' ya!

[Rankin laughs]

LEPINE: I'll stalk ya!

FORSBERG: That scares me, Rory.

LEPINE: I know! [Ella laughs]

FORSBERG: I don't like that.

LEPINE: I know. [Pause] Easy, bud-dy! I'm kiddin'!

FORSBERG: Okay.

LEPINE: No, no!

FORSBERG: Well, like, I don't want you to come and kill me. I really don't want that.

LEPINE: Naaaaaa. I'll dissect ya, I won't kill ya.

FORSBERG: So, we have an understanding, then?

LEPINE: What was the understanding, again?

FORSBERG: That we're gonna use this interview in the movie.

LEPINE: Ya.

FORSBERG: And you're cool with that. We're gonna pay you money.

LEPINE: Ya.

RANKIN: Okay, so Rory. Why don't you start by introducing yourself to the people at home? LEPINE: Everybody knows who I am whoever is watching this. No, no, I ain't gonna say my name is Rory Lepine.

FORSBERG: Okay.

LEPINE: You guys know who I am.

RANKIN: But people in the audience don't.

LEPINE: Everybody knows who I

ELLA: Just do it!

LEPINE: Anybody who knows Burton knows who I am, okay?

FORSBERG: But people don't even know who Burton is. Why don't you start by telling, for people who don't know, what and who Burton Cummings is. Pretend we don't know anything.

LEPINE: I didn't know myself.

ELLA: Okay!

LEPINE: Hey! That's part of the interview there, buddy. Don't look at me with love in your eyes and shit in your pants. But anyways...Burton. Who's Burton? I didn't know who Burton was. The Sergeant says, 'oh so, uh I'm getting my fingerprints done, eh?' I'm rubbin' my nuts eh, that means I'm takin' a sip.

FORSBERG: Go for it.

LEPINE: Anyways, eh. I didn't even know who Burton was! Buddy! You gotta remember! Me, now: forty years old. Just turned forty. This happened when I was eighteen. I didn't know who the fuck Burton was. You know what I mean?

[Obstructions]

LEPINE: Anyways, I didn't know who Burton was myself! Who's Burton? I don't know. Who's Burton? I'm eighteen years old. I end up in the Winnipeg Remand Centre. That's the old one, not this new one! Oooooh, this is the Hilton over there. Ever go to the Holiday Inn? Haaaaa. This is like very bad, this place. And I just get in there. I'm a kid. Wanted to be a cop. Wanted to be a fireman. Anyways, I end up in this place because one day I went to 7-Eleven. Actually, it wasn't a day it was an evening. Went to the social. Immaculate Conception. Then after that I go to the party, boom

boom. And I grew up in the North End, eh? That 7-Eleven on Bannerman and Main. Used to go there as a kid. You know, steal. Doo doo, boom boom. Even my mamma take me back with dinky toy. Used to steal dinky toy. Very embarrassing. Anyway, this particular day evening, I should say, I go there and I buy Pizza Pop. And a nice little lady, eh? She says, "can I help you?" And I go, "Yeah. Pizza Pop." Got the munchies, eh? So she puts it in the microwave, everything's going good, eh? And now this other guy, eh? Another employee. Myself, I call him a clown. Little round glasses,

blah blah, comes. Says, "Rory you're PSST! YOU CAN BE SUPER CONSCIOUS! Come on stage with Reveen and experience the thrill of your life, while the less fortunate theatre audience has to be content with laughing itself hoarse at the most amazing, fascinating and hilarious entertainment they have ever seen. LAST TWO SHOWS TONIGHT & TOMORROW AT 8:00 PM

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not allowed in here." I say, "What? What you mean I'm not allowed in here? I was just here yesterday, and Percy himself serves me." Percy's the manager of the store. "Oh no, you're not allowed in here." I say, "You know what? Percy himself served me yesterday." He's an alcoholic, the





old guy, himself, eh? And there's a picture of him on the wall, there, sitting under the clock. The Manager. I go, "Listen, buddy! This guy right here..." And I walked over and I took his picture off the wall from under the clock and I put it on the counter and I say, "This guy right here served me yesterget the fuck outta here?" I say, "What?" So I walk over there. I walk to him. Short, stalky, black leather jacket, unshaven, booze on his breath. I say, "What didja say?" We're in the North End, here, eh? I go, "What didja say?" He goes, "I said, punk, why don't you just get the fuck outta here?"

to him, eh? And I punch him. And I'm a right hand punch, eh? And it was a shitty shot because when I punched him, I hit him in forehead with baby knuckle. And I hear a crack. As I hit him I went down, like this, and boom boom he gives me a couple shots in the back of the head. Me: a right hand puncher, right? Can't do

> But I had this beer bottle inside my black leather jacket. [Microphone

much.

dislodges]

day...Just give me my fffff Pizza Pop my bleep Pizza bleep Pop, and I'll be outta here."

"HE PUSHED ME DOWN AND I FELL ON MY ASS. YOU KNOW IT'S A SUCKER PUSH. IF I PUSH YOU RIGHT NOW, I'LL PUSH YOU FUCKIN' THROUGH THE WINDOW."

You know what I mean? A guy wants to eat! You know? But now... on the other side of the counter, 'cause there's two sides of the counter, there's some guy. He says, "Hey punk! Why don't you just get the bleep outta here!" Can I swear? RANKIN: Yeah, you bet.

LEPINE: "Why don't you just

And, boom. He pushes me, eh? Y'know if I suckerpush you, I'll push you through that window probably. Just like a suckerpunch; I'll probably knock you out. So anyways, I go back about twenty feet, you know. We're in the North End, here, Bannerman and Main-I don't know who this dude is! So I get up, I come back Is that a roach clip? I had this beer bottle in my leather jacket. It was a beer bottle! Blue. Anyways, he pushed me down and I fell on my ass. You know it's a sucker push. If I push you right now, I'll push you fuckin' through the window, the Hulk Hogan that I am. Angus. So, I fell on my bum. I get up. I don't know who this dude is. You know: short, stalky, black leather jacket, unshaven, beer on his breath. So I get up and I come to him and, like I say, I'm a right hand puncher. I fuckin' cracked him, eh? But it was s shitty shot. I hit him in the forehead with baby knuckle. And I heard a crack. And, like I said, after I hit him I went down like this. And I swear to God he gives me a couple of these, eh? I withstand the punches, but I know I can't punch no more because I'm right handed. I don't know who this dude is! So, I just came from a party. It was a good party, too. But anyways, I had a Blue. Yeah, Labatt's Blue. But anyways, a bottle in my jacket, eh? I had a black leather jacket on, too. You know back then everybody was wearin' those things. Like I say, I'm a right hand puncher and I don't know who this guy is. We're in the North End here. It's a fight. I dig into my pocket, and let it be heard! I don't hit the puppy over the head with the fuckin' bottle! I pulled













it out of my jacket, and he seen it. He seen that bottle. And I used to be a pitcher, eh? He starts runnin' when he seen that bottle eh? But I wind up. I'm a pretty good throw. I wind up and I clock him, eh? Ting! He was trying to make it through the door, eh? He's all dizzy. I didn't smash him over the head with it! I chucked it at him! [Phone rings] He's all dizzy! He's trying to make it to the door, eh? And as I say he had that black leather jacket on. As I threw it, I continue to run and I grab him by the scruff of the neck. 'Cause he's got that black leather jacket on, eh? And I pulled him down! And I'd just bought these steel-toed hikin' boots, eh? Paid a hundred and fifty bucks back then, too! Lots of money! Anyways, once I got him to the ground, I started bootfucking him. Just givin' it to him! And my buddy pushed me off of him, said, "That's enough Rory! You're gonna kill him! You're gonna kill him!" So I say, "Okay." I walk outside the 7-Eleven. I'm sittin' there, waitin' for my buddy, and the cops pull up, eh? They go into the store, and I'm waitin' for my buddy still. They come out, "Hey! You're under arrest!" I say, "Yeah? For what?" "Assault. With a weapon." So they throw me in the back of the cop car. And I hope, Burt, you don't have a wife right now...'Cause I'm sittin' in this cop car, I'm lookin' to my life and there's this Mercedes. Beautiful blonde in the there, too. Burt! I hope that ain't your old—back then, anyway. Beautiful blonde in this Mercedes. Y'know, I'm a guy! I have...what's that called? Sex drive? Oooooh, she was hot. Ah, ya like that one, eh? No! She was hot! Turns out to be that's his car, his...whatever. So the cops hop in, they take me to Seven Oaks Hospital, I get a cast on my hand, y'know. And I go to the

Winnipeg Remand Centre, the old

one. Old one! It's a dive. Hell. You'd rather be in Hell than there. Mmmmmmm! Anyways, uh, the next morning I go for fingerprints. Getting fingerprints done, the Sergeant says, "So, you beat up Burton Cummings, eh?" Like, I'm fuckin' eighteen years old! Burton Cummings: who's that?! I don't know! You know what I mean? So, I just, you know, shake it off, slough it off. Anyways, so, that particular morning I was supposed to go to CP Rail to apply for a job, eh? I was a shoo-in for the job. So, I'm on the bus and I run into a couple of buddies. They go, "Rory! Look! You're on the front page!" It's the Winnipeg Sun, eh? 'Burton's Beer Bottle Basher. "Shut up, man!" I say. "Fuck! Shut up!" You know what I mean? I'm living on Salter across from St. John's School. Maybe the guy's gonna throw a bomb...not him! Who knows...I dunno. [Obstructions] So anyways, it turns out it was him...what else do you want me to say? So, now I'm charged with assault with a weapon on Burton Cummings! I never had a charge in my life! I never been to jail! I never been in trouble. I have a buddy, he's a boxer. I ran into him in the clink— I don't wanna say your name, buddy. I ran into him in the clink. And, he says, "Yeah I got 30 days," and I say, "Yeah, for what?" And, he says, "Assault." AND HE BEATS UP EV-ERYBODY! This guy's, you know, pretty quick. But by chance he grabs 30 days. So, I say, "How many times have you ever been charged? He goes, "Oh, about nine times." Me? [Rory slaps his own hand] I do something once! You know why? 'Cause it was in the effin' public's eye. Ah? Oh yeah! And, Burton says, "Oh-this doesn't happen to me in Los Angeles." 'Cause that's where you live, Burt. You know why? 'Cause if you go into the 7-Eleven or whatever, trying to play the effin' hero, you woulda got shot or shanked! AH??? Come on! So, it really pissed me off. So, now I go to jail. And, I'm a kid! Eighteen, nineteen. That's a kid! I didn't even fuckin' smoke cigarettes until I went there. You know, pulled up in the bus, handcuffed to some guys. Pull up, this big, what's that called? Whaddya call that shit? Yeah, the barbed wire! You know, I'm scared! So I get in there...and, you know what? That was very traumatizing, too. My friend—I never been to jail. People wanna beat you up, because they say... [Wimpering]...maybe they'll read the paper if they beat you up. Tell you sum-min' buddy...[Crying] FORSBERG: Take a minute, Rory. You know, take as much time as you need.

LEPINE: My fuckin' stupid lawyer. Four months of fuckin' Hell. I got four months in jail for that. And I cried. I'm not goin' to jail! It's when I first had me my first girlfriend, too! How can my buddy go knock all nine people and then finally go away for one month? It's in the public eye, is why. Shoddy journalism. It's this: who's Rory? I don't got a pot to piss in, let alone a window to throw it out of.













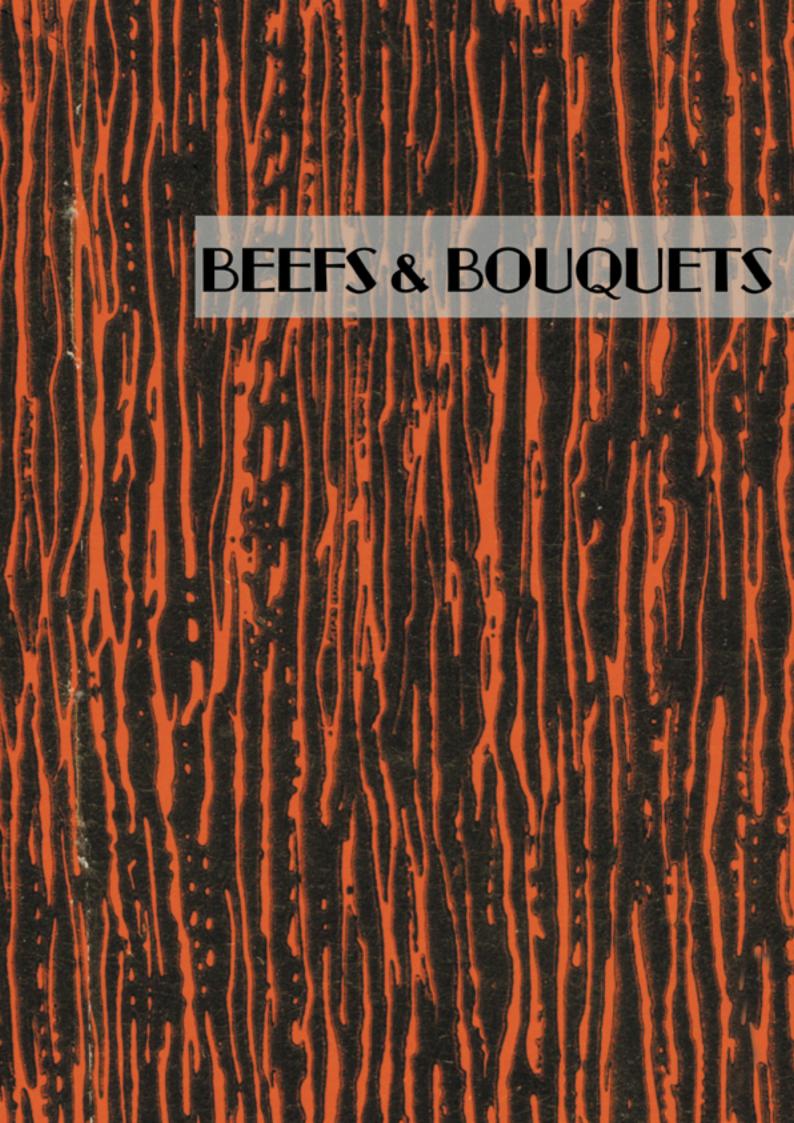








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ATELIER ON ATELIER

Walter Forsberg: Hey pal, how are you feeling about curator Brett Kashmere's dangerous decision to screen *Death By Popcorn: the Tragedy of the Winnipeg Jets* at the Cinémathèque's Beefs & Bouquets screenings, this coming weekend?

Matthew Rankin: Well, as you remember, CKY very kindly gave us its benediction for non-commercial screenings such as this one. But collage art is dangerous these days, and I'm frightened. I don't think I'll attend that screening. You and Maryniuk can go down with that ship. I'm moving to Argentina, where a new identity awaits me, untainted by any history as an art criminal.

WF: Is your new name Ricardo Klement, like that other great coward Adolph Eichmann?

MR: No, but speaking of Ricardos, St. Vital design genius Ricardo Alms is set to attend the screenings. He built Blizzard-calibre sets for Maryniuk's *Night of the Living Livers* as well as *Où est Maurice?* Local bonvivant Alek Rzeszowski, who stars with Eve Majzels in *Maurice?*, recently took the film to Cannes and reportedly introduced himself to Carole Vivier as the "Roy Dupuis of Winnipeg." What about your Expo 67 movie, Walter? Though I see you every day, you've kept this film hidden from me for nearly three years.

WF: Sometimes it seems like I've been working on *Man and His World* since the world's fair itself. But, I promise to have a first draft ready for Saturday, hoping that the audience will voice their critiques in the form of either a 'beef' or a 'bouquet,' just like Red Alex's old show on CJOB radio.

MR: I predict bouquets all around for Darryl Nepinak and his *Bigfoot* mockumentary, along with the much-anticipated sequel to his hilarious faux talk show, *Good Morning Native America*. One day Neeps will be recognized as Manitoba's greatest satirist.

WF: By the way, have you seen Maryniuk lately? He's not answering his phone.

MR: Maryniuk's been hiding out, but when last I saw him he claimed he had a six-pack of new films to show this weekend. I have seen his segment of our Super 8 music video challenge, *Give Beef a Chance*, and I must say: that's a beef that begets a bouquet!

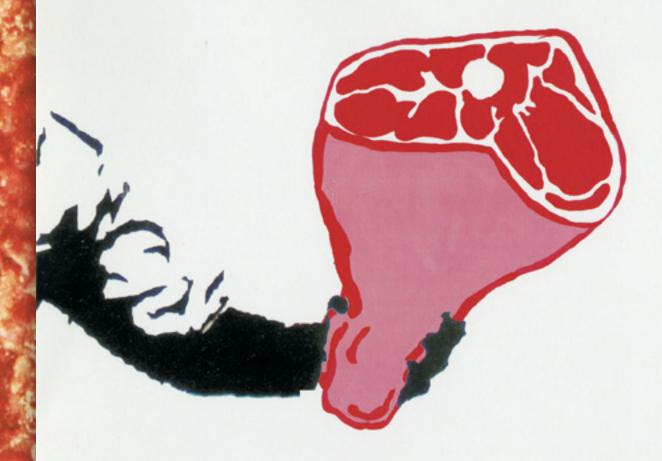
WF: Ranks, for the sneak-peak of our new documentary, *Negativipeg*, I wonder whose portrayal of Burton Cummings will get the most bouquets. Former Uptown editor Chuck Molgat's, or Weimar-priced Sound Exchange proprietor Jefferson Bishop's?

MR: Probably Bishop's, because he's such a good friend of Burton. But there will be many Burtons to choose from: everybody who discusses Burton in the interviews must also play Burton in the re-enactments. In Winnipeg's relationship with Burton Cummings, I see the perfect metaphor of our city's hopes and dreams and ironies. It is my hope Burton himself will come on Saturday night and that he will love the film.

WF: Most of all, I'm pumped for the Winnipeg premiere of wunderkind Deco Dawson's *Id, Ego, Video: The Peter Vesuwalla Movie*, memorializing new Calgarian Peter Vesuwalla. I can't tell you the life-challenge it's been living up to the high standard of film criticism that he set for this town.

[This interview appeared in *Uptown Magazine*, the week of June 19, 2007]

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Film 'grab bag' mytholo

N the past two years, the local film collective l'Atelier National du Manitoba has attempted to make icons of Winnipeg's most unlikely cultural touchstones: Nick Hill, Hunky Bill, and Ron and Natalie Pollock.

They aroused the wrath of CTV when they built a pseudo-documentary out of discarded CKY video footage.

So, what does l'Atelier do for an encore?

The answer is found in this weekend's program of films at Cinemath-

eque, encompassing works by Atelier's founding membership — Matthew Rankin, Walter Forsberg and Mike Maryniuk — and collaborations with artists such as Deco Dawson and Darryl Nepinak.



Randall King

"It's kind of

like the grab bag at the Esso station, full of odds and ends that have been lying around that various people who have worked within this group have made," Rankin says.

If some of the films aren't made specifically under the Atelier umbrella, the common thread is "collaboration and a Winnipeg fascination," Rankin says.

"Ultimately, we kind of help each other out on movies," he says.

Take, for example, Deco Dawson. Once listed as one of the "top 25 young independent filmmakers in North America" by Filmmaker Magazine, Dawson is at his most freewheeling on the video Id, Ego, Video: The Peter Vesuwalla Video, which is built around an attempt by former Uptown film writer Peter Vesuwalla to interview Dawson at the Fort Garry Hotel. Instead Vesuwalla found himself the focus of Dawson's video camera, which followed the erstwhile critic to his apartment at Fort Garry Place.

In Dawson's body of work, it's a lark, but that is one of the reasons it warranted inclusion in this weekend's pro-

"It has an (Atelier) sensibility in terms of trying to capture moments something that is fun and spontaneous," Dawson says. "I think it just speaks to the fact that the Atelier is allencompassing, that if you do find a similar vein of work, it fits in."



Program 1: The Atelier 25th Anniversary Special Today at 7 p.m.

THIS straightforward selection of new films from l'Atelier may be the ideal introduction to the group's esthetic, matching up microcosm subject matter with a vast array of filmmaking tools. Mike Maryniuk, for example, mashes old video footage (local bluesclub owner/mayoral candidate/"law student" John Scoles appearing on a horrible Canadian game show) with the Motörhead anthem Ace of Spades and comes up with John Scoles and the

New Liar's Club. Elsewhere, Maryniuk scratch-animates his own film footage to weird-scary effect in MaHaHa the Tickler.

Also on the program:

Où est Maurice?: A delightful retro-Gallic musical confection — sweet 'n' kinky — about a young Parisian woman who has lost her dog and presses a would-be suitor into canine service. By Matthew Rankin, Eve Mazjels and Alek Rzeszowski.

Burton's Favorite: Walter Forsberg's delirious inventory of all things Cummings — from community club sig-

gizes Winnipeg



JEN STILLWELL PHOTOS

Negativipeg: Rob Vilar as Can-D-Man, left; Dale Keller as Burton, above.

nage to Salisbury House menus incorporating l'Atelier's infamous Burton Cummings "stand tall" poster art/graffiti campaign. Note the fetishistic fascination with Burton's moustache.

I Dream of Driftwood: Rankin pays tribute to cheesy Winnipeg apartment block-bunkers, with an exhaustive and ingeniously presented inventory of architectural crime scenes.

Program 2 — Salon: Beefs and Bouquets

Saturday at 7 p.m.

THE audience is invited to participate in a discussion — structured in the manner of Red Alix's old CJOB call-in show — wherein critics can offer criticism (beefs) and praise (bouquets) directly to the filmmakers. The targets will include Darryl Nepinak's comic mockumentary Bigfoot in which "hunters" (culled from the local film community) descend on Bigfoot Park to take down the mythical creature.

Cummings fans, co-ordinate your beefs. The program will include 15 minutes of the Atelier's anticipated Burton Cummings project, Negativipeg.

Program 3: Winters of Discontent Friday and Saturday at 9 p.m. ATELIER'S signature project, Death by Popcorn: The Tragedy of the Winnipeg Jets, was presumed dead when CTV disapproved of their use of junked video footage rescued from CKY dumpsters. But according to Forsberg, CTV subsequently agreed to allow screenings providing they were "non-commercial." Thus admission to this program will be free with the contribution of "an obscure VHS tape," Forsberg says.

Hence, the triumphant — if unprofitable — return of this comic work in which the Jets become the fulcrum of a meditation on Winnipeg self-loathing.

In counterpoint to l'Atelier's comic found-footage hijinks is the dead-serious, thought-provoking video essay Valery's Ankle, a formal examination of "Canada's game" that suggests, among other things, that the country is suffering from a case of "selective amnesia" in our fond remembrances of the 1972 Canada-Russia Summit Series.

Where Canada has fetishized Paul Henderson's last-minute goals in sports history, filmmaker Brett Kashmere suggests we would do well to examine Bobby Clarke's brutal, deliberate, ankle-breaking slash to Russian star Valery Kharlamov as a less glorious but no less key moment of Canada's triumph.

In examining other hockey fights, Kashmere concludes "Canadian players have instigated nearly all of hockey's most vicious attacks" and suggests the country has a "shadow identity" that is "frustrated, aggressive and vengeful."

nandall.king@freepress.mb.ca

Programme 1: THE ATELIER 25th ANNIVERSARY SPECIAL

Friday, June 22, 2007 @ 7PM

Living Winnipeg (Matthew Rankin/2007/1 min)

John Scoles and the New Liar's Club (Mike Maryniuk/2006/4 min)

Id, Ego, Video: The Peter Vesuwalla Video (Deco Dawson/2005/5 min)

Une femme n'est pas une île (Eve Majzels/2006/4 min)
Fish Arms (Mike Maryniuk/2006/3 min)

Sundown at the Dusty Corral (Darryl Nepinak/2006/3 min)
Star Trek Video (Daniel Gerson/2002/2 min)

Skies of Saskatchewan (Walter Forsberg/2007/4 min)

Winnipeg Filmstrip Resource Catalogue (Matthew Rankin & Walter Forsberg/2001/4 min)

Où est Maurice? (Alek Rzeszowski, Eve Majzels & Matthew

Rankin/2006/5 min)

Robert Vilar Workbooks (Matthew Rankin, Rob Vilar & Alek Rzeszowski

/2007/5 min)

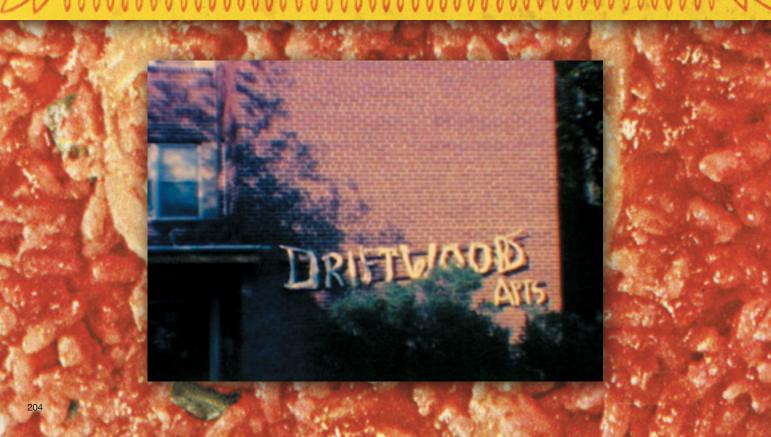
MaHaHa the Tickler (Mike Maryniuk/2007/5 min)

Programme 1 also includes the 'Winnipeg Super-8 Music Video Challenge,' where Atelier filmmakers were challenged to create a music video about some kind of Winnipeg oddity on Super-8. These are the ridiculous results:

Give Beef a Chance (Mike Maryniuk/2006/3 min)

Burton's Favourite (Walter Forsberg/2006/3 min)

I Dream of Driftwood (Matthew Rankin/2006/4 min)



Programme 2: SALON: BEEFS & BOUQUETS

Saturday, June 23, 2007 @ 7PM

Screening followed by Q&A with the filmmakers

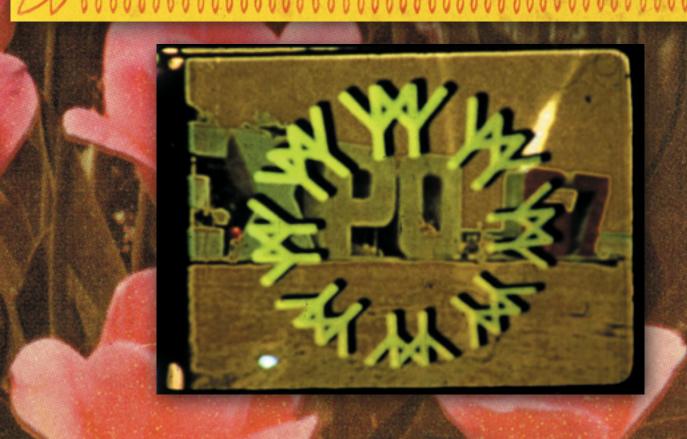
The Atelier invites you to a salon-style exhibit and discussion of new works in progress. The Salon will be structured according to Winnipeg's ephemeral CJOB radio call-in show Beefs & Bouquets — a sadly lost Winnipeg tradition from the 1980s!

After the screening, individual audience members may pronounce a "Beef" — to designate their contempt and disdain for the filmmakers' decisions — or they can utter a "Bouquet" to tell the filmmakers what they're doing right.

Or both!

Cabinet of Curiosities
Night of the Living Livers
The Achiest
Man and His World
Bigfoot
Patience
Paranoide
Negativipeg

(Victoria Prince/2007/5 min)
(Mike Maryniuk/2007/8 min)
(Daniel Gerson/2007/6 min)
(Walter Forsberg/2007/14 min)
(Darryl Nepinak/2007/10 min)
(Eve Majzels/2007/4 min)
(Matthew Rankin/2007/3 min)
(l'Atelier national du Manitoba/2007/10 min)



Programme 3: WINTERS OF DISCONTENT

Friday, June 22 & Saturday June 23, 2007 @ 9PM

A film exhibition curated by Brett Kashmere.

Free admission with donation of discarded videotape.

Valery's Ankle

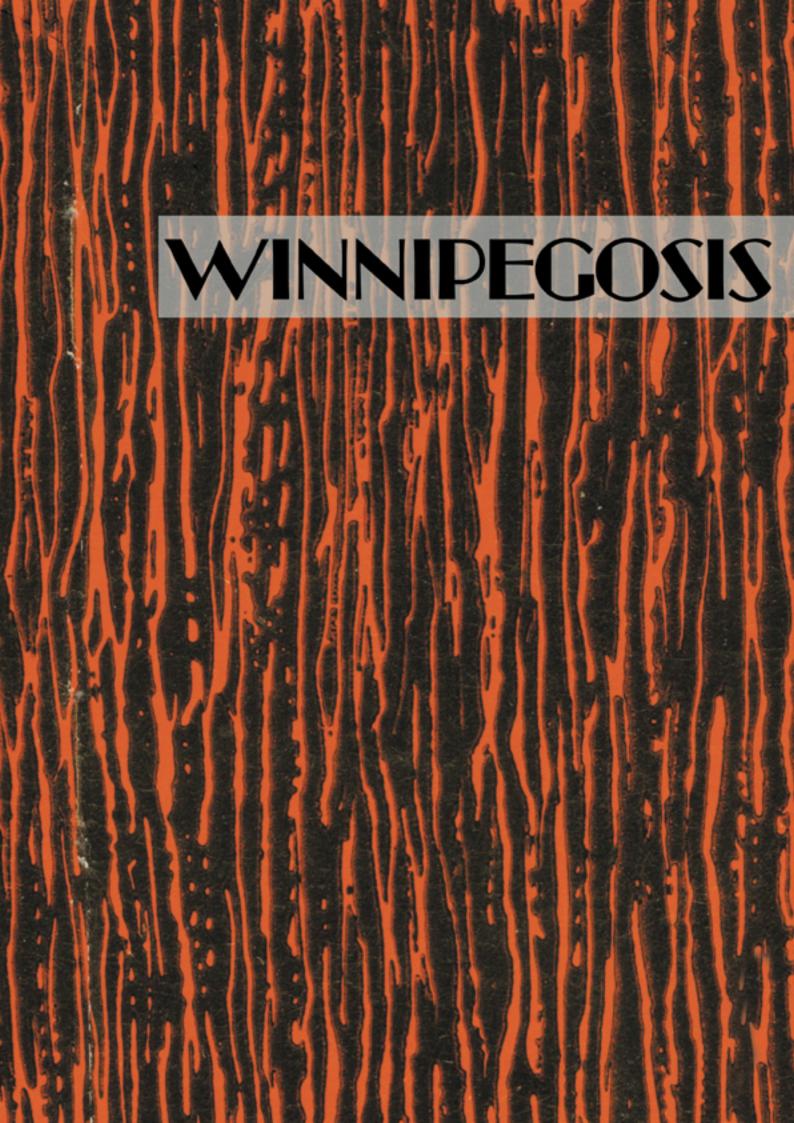
(Brett Kashmere/2006/33 min)

"As its starting point, Brett Kashmere's video-essay uses Bobby Clarke's infamous ankle-breaking slash to Russian player Valery Kharlamov at the 1972 Canadian-Russian Summit Series. Through this, he examines the incongruous nature of Canadian identity and the violence that is so inherent and well-loved in professional hockey, touching on his own history playing hockey as a youngster, and the positioning of the Summit victory in the political sphere at the time."

- Images Festival

Death by Popcorn: The Tragedy of the Winnipeg Jets (l'Atelier national du Manitoba/2006/61 min)







First Fold

Manitoba



Memorandum

Date

To

From

Subject

Telephone

Why change Manitoba's image?

The image we have of ourselves and our province is important. It's important, because the image we hold in our minds reflects not only the way feel about ourselves, it can shape the way others feel about us, too. Manitoba's image is often based on our own self-deprecating attitudes. We need to change the way we see ourselves, so we can do a better job of selling ourselves to the world.

We are creating a fresh, new image for Manitoba; a way of communicating our province's unique identity to raise our profile and tell the world that Manitoba is an exceptional place to live, work, visit and invest in.

From strengthening our ability to attract and retain the best and brightest – to assisting in the growth of new and existing business investment – a strong and relevant brand allows Manitoba to compete more effectively with other tourism destinations, while instilling our citizens with greater pride. It provides for consistent, effective communications and is a strong platform for future direction. To be successful we must do it right. Manitoba's image – our brand – must be meaningful and persuasive to those inside and outside the Province. It requires everyone to work together to ensure the brand is embraced and utilized by all levels of government, business, stakeholders and citizens.

It's time we redefined who we are. It's time we told the world how proud we are to call Manitoba home. It's time to tell a new story, our story.

Imagine this vision of Manitoba's future...

- The new Manitoba image has attracted industry, new investment and intellectual capital; economic development and employment are at an all-time high.
- The excitement about Manitoba is crossing over into other areas as well travel and tourism, exports and positive media are also at unprecedented levels.
- Residents are confident that Manitoba is the best place for them to achieve their potential; they can't imagine finding better opportunities outside the Province.
- There has been a tremendous influx of highly skilled workers choosing Manitoba as the ultimate place to live and work.
- People are coming to Manitoba, bringing their skills and talents with them. They are excited and proud to be in Manitoba.

PS-1-25 894-01-00930

Manitoba

Memorandum

Date

To

From

Subject

Telephone

Can you feel it?

There is a spirited energy growing in Manitoba. It comes from all of us, from you. Your passion, your enthusiasm, your vision. There's no limit to what you can do here. Make this place all you want it to be.

It's time we redefined who we are. It's time we told the world how proud we are to call Manitoba home. It's time to tell a new story, our story.

Be a Manitoba ambassador

You are Manitoba's most powerful representative. Everything you say about Manitoba has an impact on how our province is viewed by the world. Be a true ambassador in telling our story and enhancing Manitoba's positive image. Drive our success and yours.

You already know about many of the incredible things that set Manitoba apart and make it the special and unique place we're proud to call home. To learn more, explore this website, then, tell the world.

Check back often for new ideas on how you can spread the good work about Manitoba.

FLIP the cliché

Have you ever heard stories about Manitoba that make you wish you had the truth at your fingertips to set the record straight? When was the last time you saw a mosquito as big as a bird? Or what about snowdrifts higher than your head? The problem is, there's a touch of truth to all these myths, but never the whole story.

"Flip the Cliché" gives you the ammunition to fight back against common Manitoba myths. Whether you're an in-the-know Manitoban or an out-of-province speculator, you will have fun "flipping the cliché" and learning what makes Manitoba such a great place to live, work and play.

PS-F-25 894-01-00930











CLUTTER REMOVED -ENCLOSED ENTRY TO A GROUP OF STORES

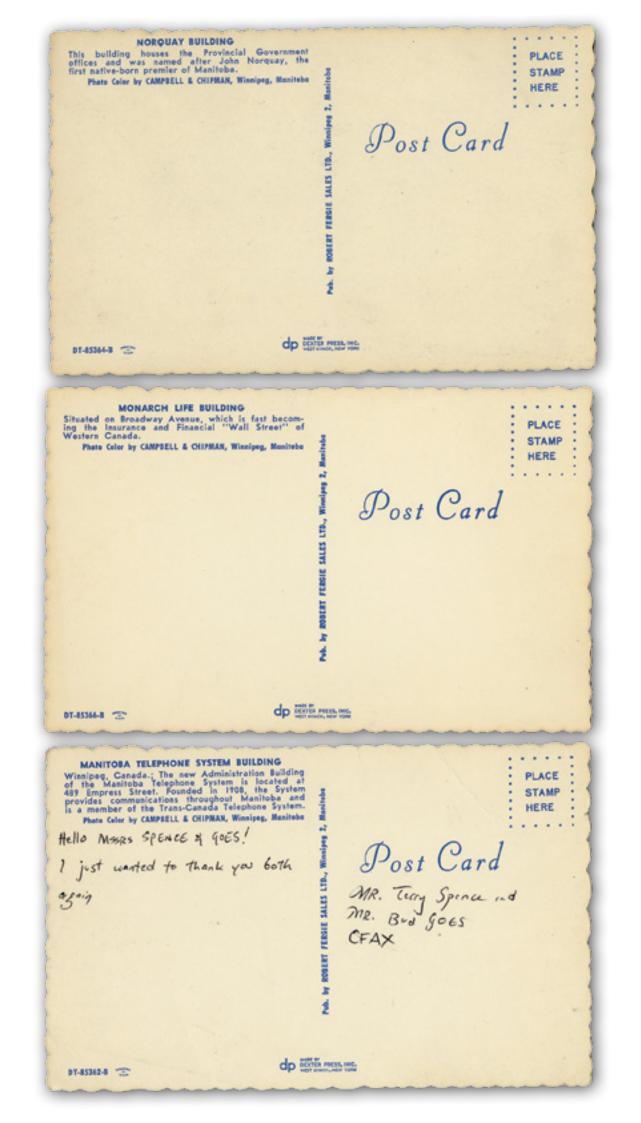


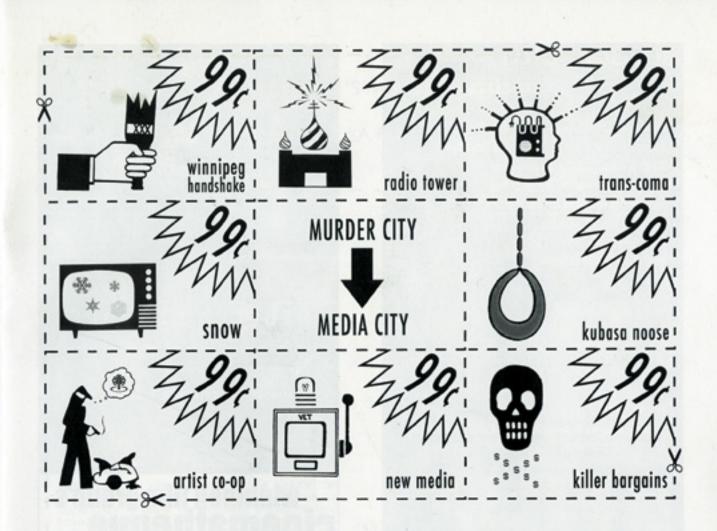










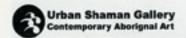


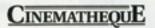
Independent Media Arts Alliance Alliance des arts médiatiques indépenants

Sept 20-23, 2006 | Winnipeg, Manitoba



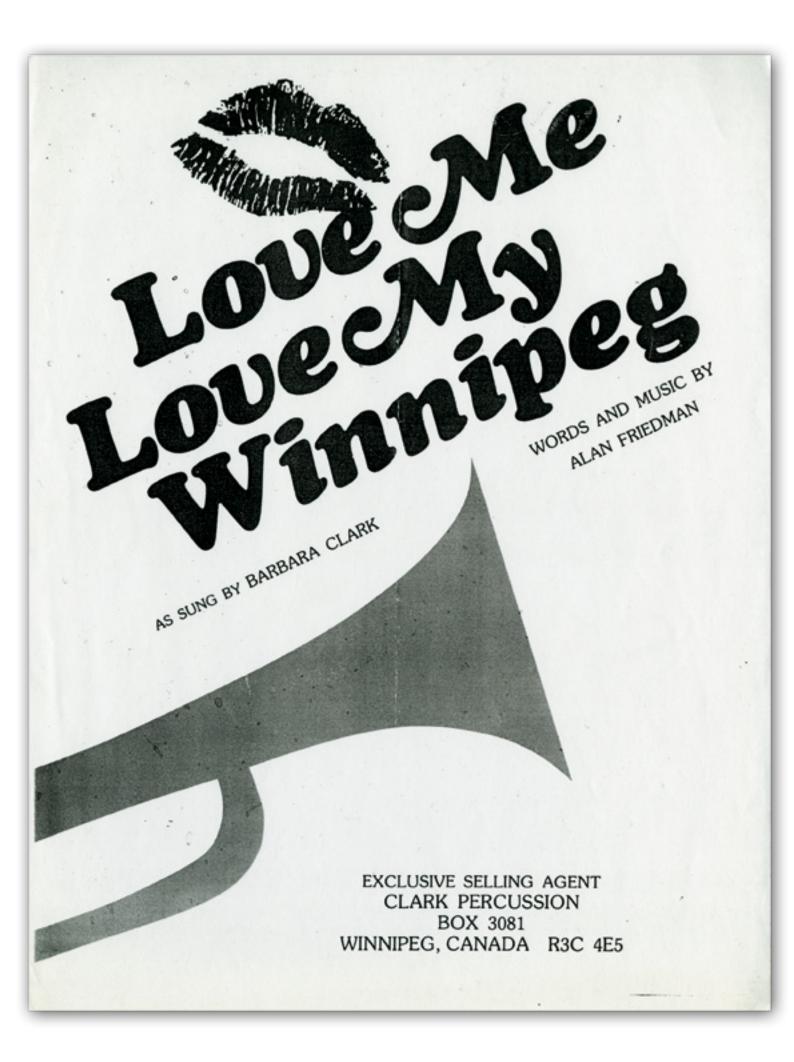


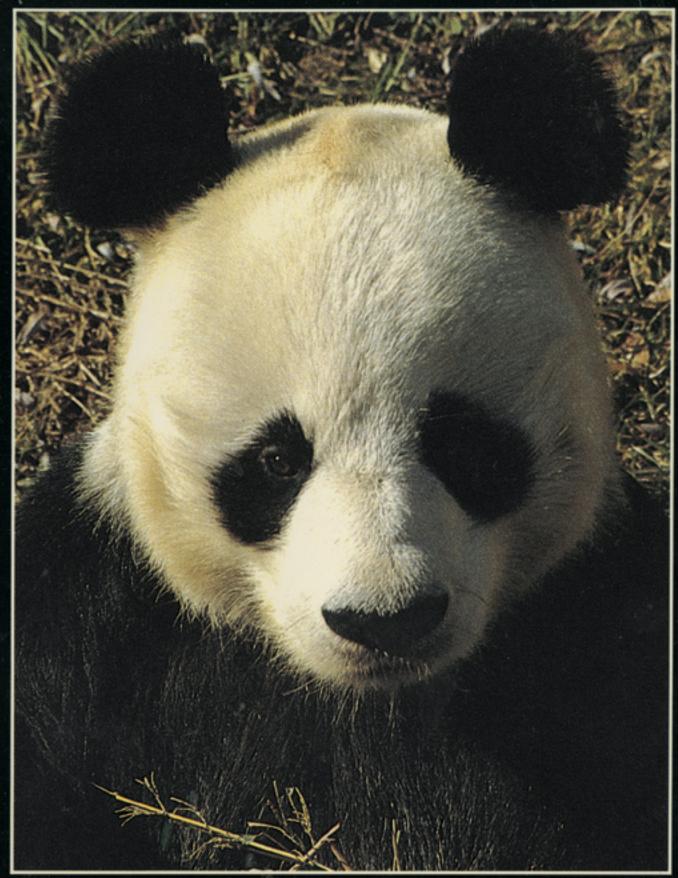






Murder City > Media City logo: Atelier National du Manifolio





PANDAS IN PERSON

WINNIPEG



COVer / subconscious city

Clockwise from right: David Wityk's Notice Board 1; Walter Forsberg's Atelier national Super-8 assignment: Burton's Favourite; Scott Stephens' Down Main 3; Kristin Nelson's Telephone Booth 2.







'Until recently, the city has gone unnoticed. It's now gathering the same cachet that, say, being from Saskatoon may one day have' O you think we think enough about ourselves?

Years ago, rock icons the Guess Who gave us So Long, Bannatyne. Today we've got indie rockers the Weakerthans' signature song, One Great City, with its timeless refrain "I hate Winnipeg!"

We have film director Guy Maddin's acclaimed new documentary, My Winnipeg, and we have the late Carol Shields' great novel Republic of Love, a valentine to her adopted city.

But we're still not finished with the artistic navel gazing.

As of Friday, we will be the lucky benefactors of the Winnipeg Art Gallery's major winter exhibition, Subconscious City, with 27 local visual artists contributing 149 individual works about - what else? -Winnipeg.

"In Ottawa, you don't find artists making art about Ottawa," says conceptual and performance artist Shawna Dempsey, who has curated this ambilious new show with his localized and performed in Military.

her longtime professional partner Lorri Millan.

"And it doesn't happen much in Toronto, either. But here, for some reason, artists seem inspired by their home-

Is this true? Does Winnipeg's creative class obsess more about its particular patch of Prairie gumbo than artists in, say, Columbus, Ohio, or Cluj-Napoko, Romania? And if we do, why would this be?

"I think we obsess over it because we understand that Winnipeg is not an immortal city like New York or Paris," says film and video maker Matthew Rankin.
"Its meanings and myths have not yet been fortified by

an artistic legacy. This makes Winnipeg kind of exotic and fertile for artistic discovery."

Sculptor Jordan Van Sewell thinks his fellow city artistes observe what goes on elsewhere and are surprised to learn they do it just as well, if not better, here.
"Until recently, the city has gone unnoticed," Van Sewell

says. "It's now gathering the same cachet that, say, being from Saskatoon may one day have."





WINNIPEG FREE PRESS / FEBRUARY 7, 2008

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Winnipeg painter Simon Hughes, now attending graduate school in Call-fornia, thinks our reputation, art-wise at least, has improved in the last 10 years

"Artists are written about in the media as being "Winnipeg-based," not "from the town of Winnipeg, Manitoba, Canada," he says.
"I catch myself bragging about Winnipeg and people are rolling their eyes,

like, 'If I hear about one more damn artist from Winnipeg..."

On the downside, he admits, the city's ongoing problems provide artists with grist for their creative mills.

"It is such a tragic microcosm of the current state of the world — especially in terms of failed urban planning and post-colonialism," he says.
"Sadly, there is a lot of material in the 'Peg for artists who are interested in

those things."

But sculptor Jennifer Stillwell isn't sure Winnipeg artists are different from those anywhere else.

'All artists draw

those influences

come out in our

from their own

environment. This is where

we live and

are bound to

work'

"All artists draw from their own environment," she says. "This is where we live and those influences are bound to come out in our work." Dempsey and Millan, who moved here from Toronto 20 years ago, believe that Winnipeg artists' involvement in social causes is one of their defining

"They're civicly engaged," says Mil-lan, 42. "They're passionate about making this city a better place to live."

Subconscious City is the third, and final, major group exhibition Dempsey and Millan have overseen at the WAG since being hired in joint term posi-tions as adjunct curators of centempo-

rary art. They debuted in 2006 with Super

novas, which showcased the work of 30 up-and-corners. Last winter at this time, they presented in the Blink of an

Eye, an exhibition of 13 experimental film and video works. This year's exhibition seemed like a natural idea for their swan song before-

they begin concentrating again on their own art practices.

Subconscious City contains all varieties of work — painting, photography, electronics, video, installations, ceramics, sculpture — from artists in their 20s through those in their 60s.

The only criterion was that the work had to be recent and it had to address, either in form or content, the grand urban experiment of Winnipeg. Manitoba, Carada

"If we couldn't find the work to make an excellent exhibition, we would have changed our plans," Dempoey says.

"Our goal has always been the same, to put on a good show, and to connect the artists with their audience."

O morley.walker@freepress.mb.ca







by Morley Walker



Do your civic duty

Subconcious City opens Friday and runs through May 11 at the Winnipeg Art Gallery. The regular gallery admission is \$6 for adults.

III The show features cross-disciplinary art from 27 Winnipeg artists: K.C. Adams, Keith Berens, Bleaner Bond, Sarah Crawley, Leah Docter, Richard Dyck, William Eakin, Walter Forsberg, Neam Gonick, Richard Holden, Simon Hughes, Krisjanis Kalding-Gonsline, Boenie Marin, David McMillan, Med Moore, Krist, Belon, Street Biology, Street, Marin, David McMillan, Med Moore, Krist, Belon, Street, Biology, Street, Belon, Street, Biology, Street, Belon, Street, Biology, Biology, Street, Biology, Biol Jaka Moore, Kristin Relson, Grace Rickel, Freya Clafson, Linda Pearce, Matthew Rankin, Robert Sim, Scott Stephens, Jennifer Stiftvell, Diana Thorneycott, Rachael Tycoles, Jurdan Van Sewell and David Wtyk.

8 A free public opening is stated for Feb. 14 at 7:30 p.m. The Valentini's Day-therned party will feature performances by musicians John K. Semson and Christine Fellows and performance artist Fraya

At the WAG's Art for Lunch program on Feb. 20 at 12:10, curators Shawna Dempsey and Lorri Millan will give a tour of the exhibition.

At the Art After Dark program on Feb. 22 at 8 p.m., there will be another tour, in addition to a party with music, drinks appetizers.

8 WMG hours are 11 a.m. to 5 p.m. Tuesday to Sunday and to 9 p.m. Thursday. Closed Monday.



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With different or

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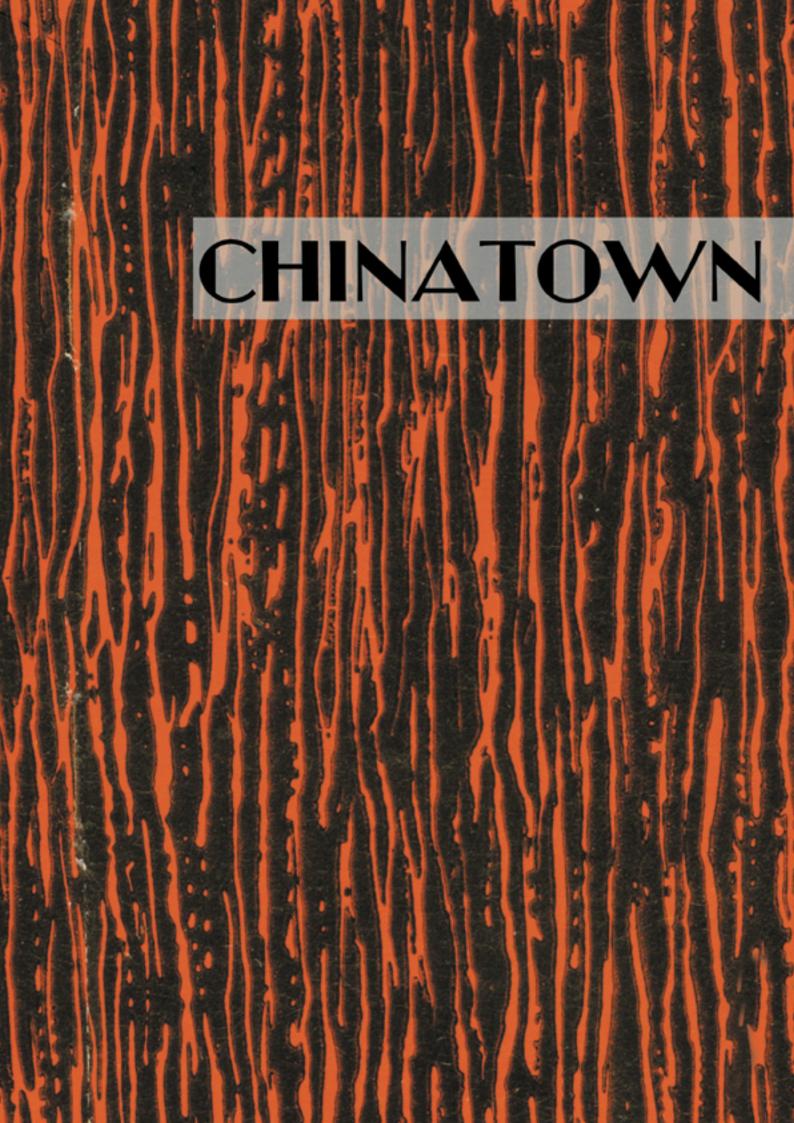














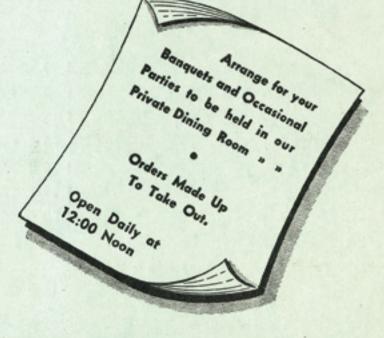


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942-1217 943-7700





AIR CONDITIONED — LICENSED PREMISES 231





SINGLE ORDER SERVED FOR TWO 25c EXTRA

AP			

1.	Shrimp Cocktail	1.15	5. Barbecued Lean Pork	1.40
3.	Lobster Cocktail	1.50	6. Individual Egg-rolleach	.30
	SPECIAL SOUP With Dinners Only (Small Portion)		SPECIAL SOUP (Large Portion)	
7.	Won Ton Soup	.55	14. Won Ton Soup	.90
8.	Diced Chicken and Vegetable Soup	.55	15. Won Ton and Noodle Soup	.90
9.	Chicken and Noodle Soup	.55	16. Chicken Noodle Soup	1.00
0.	Chicken and Rice Soup	.55	17. Chicken and Pork Noodle Soup	1.10
1.	Egg Drop and Mushroom Soup	.55	18. Barbecued Pork Noodle Soup	1.00
2.	Egg Drop and Green Pea Soup	.55	19. Beef and Green Noodle Soup	1.20
13.	Chinese Green Soup	.55	20. Plain Noodle Soup	.75

CHICKEN CONSOMME SOUP AND ONE SERVING OF RICE INCLUDED WITH DINNERS

CHOP SUEY (Shredded Vegetables and Bean Sprouts)

22. Chicken Chop Suey 1.30 23. Chicken and Mushroom Chop Suey 1.45 24. Beef Chop Suey 1.30 25. Dry Beef Chop Suey 1.75 26. Lobster Chop Suey 1.75 27. Shrimp Chop Suey 1.65 28. Mushroom Chop Suey 1.30 29. Pork Chop Suey 1.30 30. Plain Vegetable Chop Suey (No Meat) 1.00

CHOP SUEY — CHINESE STYLE (Assorted Green Vegetables)

21. Abalone and Assorted Vegetable Soup 2.50

31.	Chicken and Greens	1.75
32.	Chicken Guykew and Greens	1.75
33.	Shrimp and Greens	1.80
34.	Deep Fried Shrimp and Greens	1.80
35.	Beef and Greens	1.65
36.	Pork and Greens	1.65
37.	Pickerel Filet and Greens	1.75
39.	Assorted Vegetable Dish (No Meat)	1.25

PORK	SPA	RE	RIBS	
40. Plain Sweet and Sour Ribs	1.65	46.	Plain Ribs in Garlic Sauce	1.65
41. Deep Fried Sweet and Sour Ribs	1.75		Plain Ribs and Green Pepper	
42. Breaded Ribs (Dry)			Plain Ribs and Fresh Tomato	
43. Sweet and Sour Ribs and Pineapple			Special Ribs in Black Bean and	
44. Pan Fried Ribs, no Gravy			Garlic Sauce	1.90
45. Plain Ribs with Gravy		50.	Special Ribs in Hickory Sauce	1.90
СН	o w	MEI	N	
51 Clid Ct Ct Vi	1.00			
51. Chicken Subgum Chow Mein			Pork Chow Mein	
52. Chicken Subgum Chow Mein (large)			Lobster Chow Mein	
53. Chicken Chow Mein			Shrimp Chow Mein	
54. Chicken and Mushroom Chow Mein		60.	Chicken Chow Mein (Chinese Style)	1.75
55. Beef Chow Mein		61.	Beef Chow Mein (Chinese Style)	1.75
56. Chicken Liver Chow Mein	1.60	614	. Shrimp Chow Mein (Chinese Style)	1.85
EGG FOO YONG			SLICED MEATS AND VEGETABLES	
62. Lobster Egg Foo Yong	1.90	71.	Beef and Bean Sprouts	1.55
63. Shrimp Egg Foo Yong	1.75	72.	Pork and Bean Sprouts	1.55
64. Chicken Egg Foo Yong	1.65		Beef and Green Pepper Pork and Green Pepper	
65. Plain Egg Foo Yong			Green Pepper with Gravy	
		76.	Plain Chinese Green	1.20
EDIED DICE			Beef and Chinese Green	
FRIED RICE		78.	Pork and Chinese Green Pan Fried Mushroom (Dry)	1.60
66. Lobster Fried Rice	1.65		Mushrooms with Gravy	
67. Shrimp Fried Rice	1.50	81.	Side Order Mushrooms	.85
68. Chicken Fried Rice	1.30	82.	Beef and Mushrooms	1.75
69. Beef Fried Rice	1.30		Chicken Liver and Mushrooms	
70. Plain Fried Rice	1.00		. Pan Fried Sliced Beef (No Gravy)	
QUANTERN (C. O. Dist. No. 11)			WARRIN (Palled Needle)	
CHOW FAN (Soft Rice Noodle)			WARMEIN (Bolled Noodle)	
84. Chicken Chow Fon		87.	Lobster Warmein	1.90
85. Beef Chow Fon	1.60	88.	Chicken and Mushroom Warmein	1.70
86. Shrimp Chow Fan	1.75	89.	Chicken Warmein	1.60





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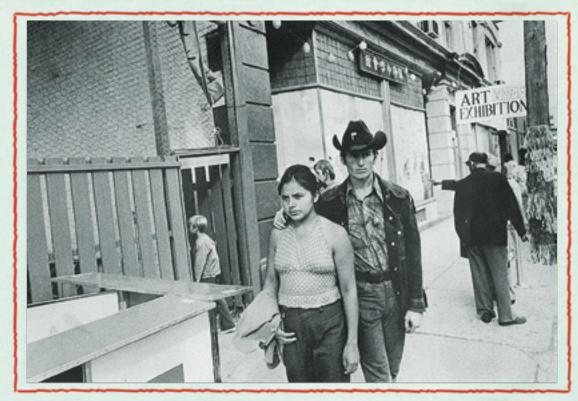














90. Golden Dragon Special in Fresh Tomato Sauce (Special Minced Meat Bacon Roll)	3.60
91. Golden Dragon Special (Half Order)	
92. Deep Fried Whole Pickerel in Fresh Tomato Sauce	. 4.25 u
93. Chicken Wings (Deep Fried Dry or in Choice of Sauce)	
94. Contonese Chow Mein	2.90
95. Mandarin Won Ton (Order 2 hours ahead)	6.50
96. Deluxe Chicken and Shrimp with Assorted Vegetables	2.75
97. Diced Chicken Combination, Vegetables and Cashew Nuts	
98. Butterfly Shrimps (Order 2 hours ahead)	
99. Special Won Ton in Sweet Ketchup Sauce	
100. Sliced Abalone and Assorted Vegetables	
101. De Luxe Shanghai Vegetable Dish (no meat)	
101A. Special Deluxe Greens with Shrimp, Chicken and Barbecued Pork	
101B. Special Chinese Omelet	
101C. Fried Tender Beef Cubelets and Assorted Vegetables	

OTHER SPECIALTIES

	102. Breaded Veal, Chinese Style (Dry)	2.05
	103. Deep Fried Veal in Sweet and Sour Sauce	1.65
	104. Won Ton (Drv)	1.30
	105. Won Ton in Sweet and Sour Sauce	1.35
	106. Breaded Spiced Chicken Liver (Dry)	1.70
	107. Chicken Liver with Gravy	1.60
	108. Pan Fried Chicken Liver (Dry)	1.80
	109. Deep Fried Pickerel and Fresh Tomato	1.75
	110. Deep Fried Pickerel in Sweet and Sour Sauce	1.75
	111. Deep Fried Pickerel (Dry)	1.70
A.	Barbecued Spare Ribs, Honey Flavour	2.00
В.	Fresh Lobsters and Mixed Chinese Vegetables)
C.	Fresh Lobsters (Choice of Sauce)	
D.	Steamed Fresh Lobsters with Minced Pork	SEASON
E.	Boiled Lobster with Hot Butter	ONLY
F.	Fresh Crab in Black Bean and Garlic Sauce or Choice of Sauce	J. C.
G.	Sliced Beef and Pea Pods	

SHRIMP DISHES

112.	Whole Shrimps in Water Chestnut and Egg Sauce	2.30
113.	Deep Fried Shrimps (Dry)	1.95
114.	Deep Fried Shrimps in Sweet and Sour Sauce	2.00
115.	Deep Fried Shrimps and Fresh Tomato	1.95
116.	Whole Shrimps in Sweet Ketchup Sauce	2.10
117.	Whole Shrimps in Black Bean and Garlic Sauce	2.10
118.	Whole Shrimps in Hickory Souce	2.10
119.	Pan Fried Whole Shrimps (Dry)	2.10
120.	Diced Shrimps, Vegetables and Almond	1.95

CHICKEN DISHES

AMERICAN DISHES

	121.	Li Chee and Pineapple Chicken Guykew	2.30	132.	Tenderloin Steak	3.75
	122.	Li Chee Chicken Guykew	2.15	133.	Tenderloin and Mushrooms	4.00
	123.	Sliced Chicken and Mushrooms	1.85	134.	Breaded Veal Cutlets	1.90
		Mushroom Chicken Guykew		135.	Half Fried Chicken	1.75
		Sliced Chicken and Pineapple		136.	Sliced Cold Turkey	1.50
•		Pineapple Chicken Guykew		137.	Hot Turkey Sandwich	1.45
		Fresh Tomato Chicken Guykew				
	128.	Breaded Chicken Soo Guy	1.85		CURRY DISHES	
	129.	Sliced Chicken and Green Pepper	1.85	120		1.50
	130.	Diced Chicken, Vegetable and Almond	1.85		Curry Beef Fried Rice	
		Sweet and Sour Chicken Guykew		139.	Curry Spare Ribs	1.90
			1.00	140.	Curry Sliced Beef	2.50
	1314	(Jar Jee Guy)	1.85		Curry Sliced Chicken	
	131B	. Pan Fried Chicken Guykew			Curry Whole Shrimps	

HOME MADE SESAME SEED COOKIES - 5c EACH

CHINESE OR BLACK TEA, COFFEE, MILK, 15c EXTRA — SOFT DRINKS, 15c, CANNED 20c

TOMATO JUICE — 20c SESAME SEEDS — 15c EXTRA RICE, PLUM SAUCE, BUTTER — 10c

FRENCH FRIES — 35c DRY NOODLES — 35c

TWO TELEPHONES FOR YOUR CONVENIENCE 943-7700 942-1217

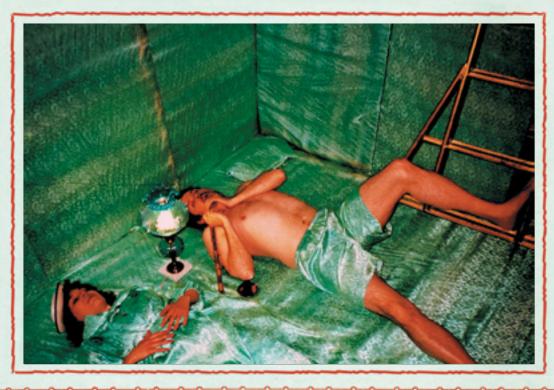
YOUR COMMENTS WILL BE APPRECIATED

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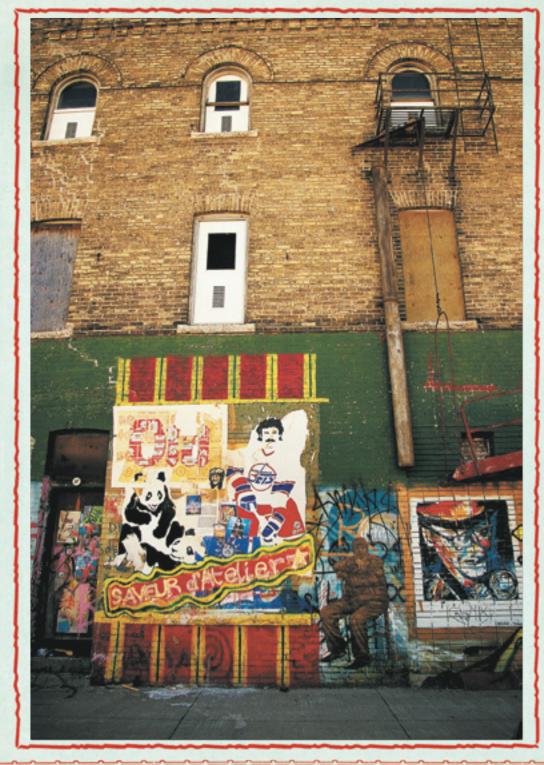
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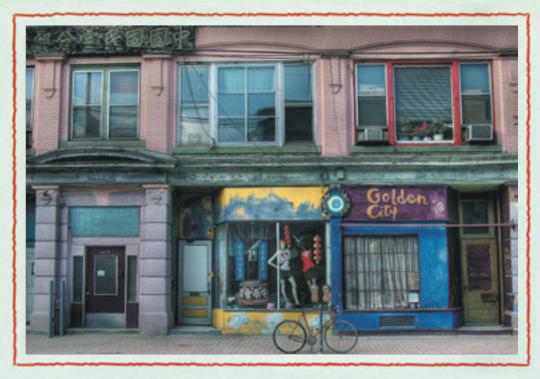
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FILMS MADE AT L'ATELIER NATIONAL DU MANITOBA 211 PACIFIC AVENUE:

2006.	FISH ARMSMike Maryniuk	3:00
2006.	BURTON'S FAVOURITEWalter Forsberg	3:00
2006.	WHERE'S WALTERVictoria Prince & Heidi Phillips	3:00

2007.	PRAYING MANTIS UPSKIRTJennifer Bisch & Allison Bile	3:00
2007.	MAN AND HIS WORLDWalter Forsberg	0:00
2008.	BARBER GULL RUBMatthew Rankin	3:00
2008.	THE UNIFORMRyan McKenna1	8:00



2008.	GERSEBOOKDaniel Gerson, et al3:00
2008.	DAVE BARBER'S SID AND NANCYDave Barber4:00
2008.	HYDRO-LÉVESQUEMatthew Rankin
2009.	BON VOYAGERyan McKenna8:00





2009.	WELCOMEDaniel Gerson	8:00
2009.	CHINATOWNRyan McKenna	9:00

COCKTAILS		L24. RUDDY MARY	FLIPS
L1. SHANGHAI LIL	.90	L25. MOSCOW MULE	L41. BRANDY FLIP
L2. MARTINI (1½ oz. Gin, ½ oz. French Vermouth)	.90	L26. MARTINI-SAKI	L42. WHISKEY FLIP
L3. BRONX (1 oz. Gin, ½ oz. French, ½ oz. Italian Vermouth)	.90	L27. MANHATTAN-SAKI90	L43. SHERRY FLIP
L4. GIMLET(1)% oz. Gin, Lime Juice)	.90	L28. ROSE-SAKI	L44. PORT FLIP
L5. PINK LADY	.90	L29. PERFECT-SAKI	GINS—1¼ Om Choice of Mix
L6. DUBONNET	.90		L45. POPULAR BRANDS80
L7. PARADISE	.90	TALL DRINKS	L46. GORDON'S
(1½ oz. Gin, ½ oz. Apricot Brandy)	.70	L30. SHANGHAI SPECIAL 1.10	L47. ROSS SLOE80
L9. GIN AND TONIC	.90	(½ oz. Gin, 1 oz. Soki, 1 oz. Dubonnet) L31. SHANGHAI SLING	RUMS-11/40m.
L10. MANHATTAN	.90	(1½ oz. Rye, 2 oz. Cherry Brandy)	Choice of Mix
(1½ cz. Rye, ½ cz. Italian Vermouth)	00	L32. SINGAPORE SLING 1.10 (1½ oz. Gin, ½ oz. Cherry Brandy)	L48. POPULAR BRANDS
(1½ oz. Rye, Sodo)	.90	L33. PLANTERS PUNCH 1.10	L49. RON CABANA
L12. WARD 8	.90	(1½ oz. Rum, ¾ oz. Creme de Cocoo) L34. ZOMBIE	(Corto Blanco)
(11/2 oz. Rye, Grenodine) L13. CUBA LIBRE	.90	(3 cz. Different Rums, 2 cz. Apricot	L50. LAMB'S NAVY
(13/2 oz. Rum, Lime Juice, Coke)		Brandy)	L52. BACARDI, SILVER LABEL .90
L14. BACARDI (13/3 oz. White Bocardi Rum, Grenodine)	1.00	ALEXANDERS	L53. BACARDI, Carta Ambar90
L15. DAIQUIRI	.95	L35. CHOICE OF LIQUOR90 (1 oz. Liquor, ½ oz. Creme de Cacoo)	L55. LEMON HART
L16. BETWEEN THE SHEETS (½ cz. Rum, ½ cz. Brondy, ½ cz. Triple Sec.)	.90	COLLINS	L56. LEMON HART
L17. SIDE CAR	.90	L36. CHOICE OF LIQUOR	SCOTCH—1¼ Oss. Choice of Mix
L18. STINGER	.90		150 DODINAD DDANIES
L19. 5th AVENUE		SOURS	L57. POPULAR BRANDS
)	SOURS	L58. DEWAR'S Ne Plus ULTRA 1.00
(‡ oz. Apricot Brandy, ‡ oz. Creme		L37. CHOICE OF LIQUOR	L58. DEWAR'S Ne Plus ULTRA 1.00 L59. DEWAR'S SPECIAL90
(‡ oz. Apricot Brandy, ‡ oz. Creme de Cacoo) L20. GRASSHOPPER (‡ oz. Creme de Cacoo, ‡ oz. Creme	.90	L37. CHOICE OF LIQUOR	L58. DEWAR'S Ne Plus ULTRA 1.00
(‡ oz. Apricot Brandy, ‡ oz. Creme de Cacao) L20. GRASSHOPPER (‡ oz. Creme de Cacao, ‡ oz. Creme de Menthe) L21. ROB ROY	.90	L37. CHOICE OF LIQUOR	L58. DEWAR'S Ne Plus ULTRA 1.00 L59. DEWAR'S SPECIAL
(‡ oz. Apricot Brandy, ‡ oz. Creme de Cocoo) L20. GRASSHOPPER (‡ oz. Creme de Cocoo, ‡ oz. Creme de Mentha) L21. ROB ROY (1‡ oz. Scotch, ‡ oz. Italian Vermouth L22. SHANGHAI DELIGHT	.90	L37. CHOICE OF LIQUOR	L58. DEWAR'S Ne Plus ULTRA 1.00 L59. DEWAR'S SPECIAL
(‡ oz. Apricot Brandy, ‡ oz. Creme de Cocoo) L20. GRASSHOPPER (‡ oz. Creme de Cocoo, ‡ oz. Creme de Mentha) L21. ROB ROY (1‡ oz. Scotch, ‡ oz. Italian Vermouth	.90	L37. CHOICE OF LIQUOR	L58. DEWAR'S Ne Plus ULTRA 1.00 L59. DEWAR'S SPECIAL
(‡ oz. Apricot Brendy, ‡ oz. Creme de Cocoe) L20. GRASSHOPPER (‡ oz. Creme de Cocoo, ‡ oz. Creme de Menthe) L21. ROB ROY (1‡ oz. Scotch, ‡ oz. Italian Vermouth L22. SHANGHAI DELIGHT	.90	L37. CHOICE OF LIQUOR	L58. DEWAR'S Ne Plus ULTRA 1.00 L59. DEWAR'S SPECIAL

Above prices subject to 5% Revenue Tax

RYE -11/4 Om	LIQUEURS-1 Os.	RED TABLE WINES
		3 Ozs. Bottle
Choice of Mix	L87. CREME DE MENTHE (Green)	CLARET
L65. POPULAR BRANDS80 L66. WALKER'S SPECIAL OLD .85		CLARET50 2.50
L66. WALKER'S SPECIAL OLD .85 L67. WALKER'S CANADIAN	L88. TIA MARIA	L112. CHIANTI
CLUB	L89. CREME DE CACAO	(Italian)
L68. WALKER'S IMPERIAL85	L90. CHERRY BRANDY	
L69. SEAGRAM'S V.O		
L70. SEAGRAM'S 83	L91. APRICOT BRANDY	DECCEPT WILLE
L71. SEAGRAM'S CROWN ROYAL1.10	L93. SOUTHERN COMFORT85	DESSERT WINES
L72. SCHENLEY'S GOLDEN	L94. BENEDICTINE, D.O.M95	L114. CHATEAU-GAI PORT50
WEDDING		L115. CHATEAU-GAI SHERRY .50
L73. SCHENLEY'S O.F.C	L95. CHARTREUSE (Yellow)95	L116. KOPKE'S Crown ROYAL90
L74. CALVERT	L96. COINTREAU	L117. CHRISTIAN BROS. MUSCATEL
L77. CARRINGTON'S	L97. DRAMBUIE	L118. MANISCHEWITZ (Kosher) .70
L78. CORBY'S SPECIAL		MISCELLANEOUS
SELECTED85	ADDETITED WINES	Bottle
L79. McGUINESS GOLD TASSEL .85	APPETIZER WINES	L119. CHATEAU-GAI (Champagne)
L80. ADAMS ANTIQUE	3 Ozs.	L121. CHATEAU-GAI
	L100. French VERMOUTH .70	PINK (Champagne) 7.50
VODKA—11/4 Om.	L101. ITAL. VERMOUTH .70	L122. JORDAN CRACKLING
	L102. DUBONNET80	ROSE (Sparkling) 3.50
LB1. POPULAR BRANDS	L103. SAKI (Japanese)70	L123. ANJOU ROSE (French Sparkling) 5.50
L82. SMIRNOFF		L124. CHARLES HEIDSIECK
L82A. TROIKA	WHITE TABLE WINES	(French Champagne)11.00
LODE TROTTER TO		
BOURBON-11/4 Out.	L104. CHATEAU-GAI 3 Ozs. Bottle	BEER, ALE AND STOUT
1,4 01.	SAUTERNE	L125. (Includes 2c Revenue Tax) .60
Choice of Mix	L105. BRIGHT'S ST. DAVID	CARLINGE (Black Label Lager
L83. OLD FORESTER	SAUTERNE	CARLING'S Slack Label Lager Standard Lager
KENTUCKY STRAIGHT95		KIEWEL'S-White Seal
	L106. DANGLADE'S SAUTERNE (Fr.)80 5.50	LABATTIC SPilsener
COGNAC AND BRANDY-1 Oz.		LABATT'S Pilsener
LOA LIENBURGEY TURES STAR	L107. BOUCHARD'S CHABLIS (French) .80 5.50	MOLSON'S (Frontier
L84. HENNESSY THREE STAR COGNAC		FT. GARRY (Canadian Lager
L85. REMY MARTIN COGNAC .95	L108. SCHMITT'S LIEBFRAUMILCH	O'KEEFE'S — Old Vienna Lager
L86. PAARL BRANDY	(Rhine)	PELISSIER'S—Country Club
	Above prices subject to 5% Revenue Tax	



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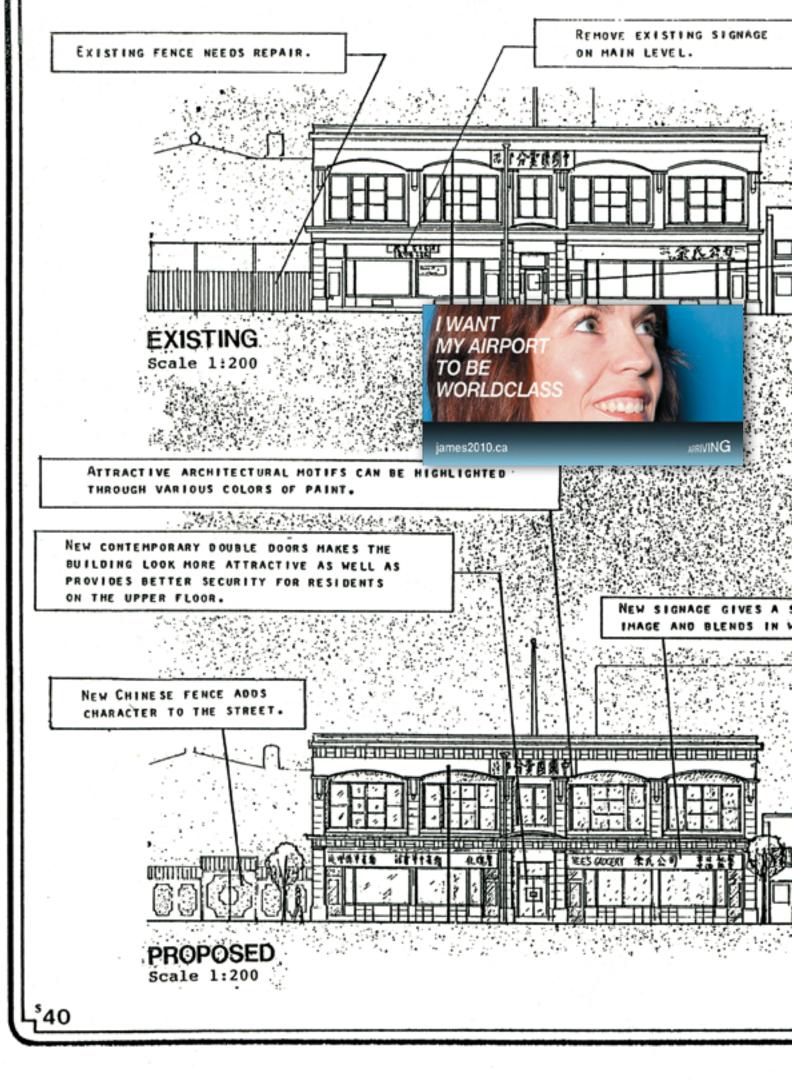
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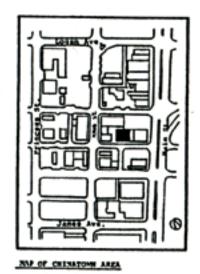
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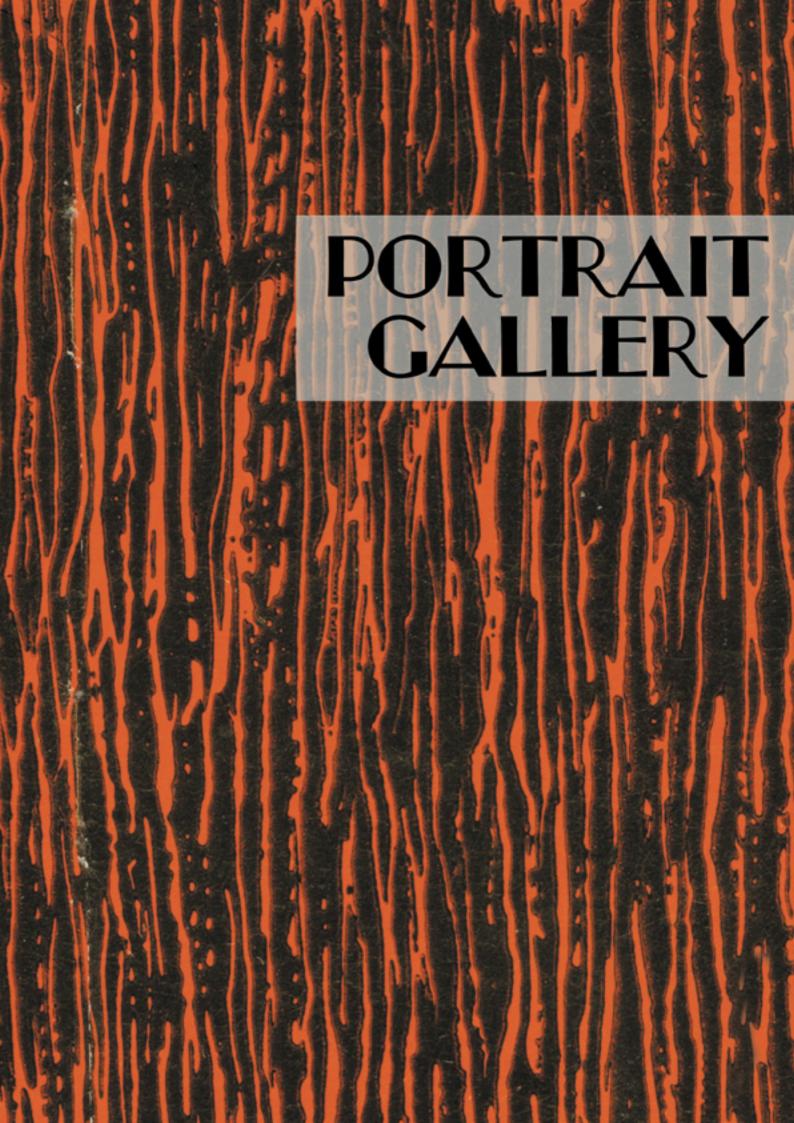
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Dave Barber is the patron saint of Winnipeg filmmaking. He has programmed the Winnipeg Film Group's Cinematheque since its inception in 1983, with an unwavering dedication to promoting independent, Canadian, and alternative cinema. His rigorous and selfless advancement of works of film and filmmakers has been recognized with awards from the Manitoba Arts Council, the Manitoba Motion Picture Industry Association, and the Winnipeg Arts Council, who acknowledged his career's "extraordinary contribution to the arts," with the 2007 Making A Difference Award.



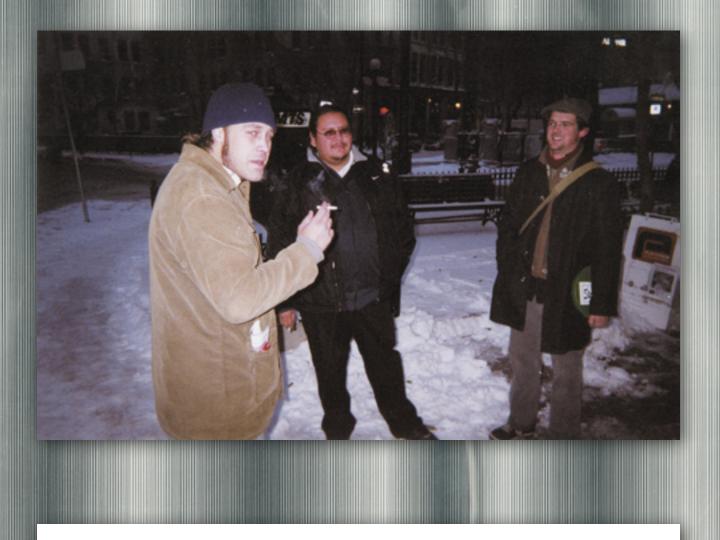
Victoria Prince is a multi-disciplinary artist whose main passion is writing, directing, and producing film/video art. Her works in experimental, documentary, and horror genres all revolve around the theme of female heroism, and employ stop motion animation, puppetry, and scratch animation. Prince graduated with a B.F.A. from the University of Manitoba in 2003 with First Class Honours, and her work has screened internationally at venues in Japan, Egypt, France, and the UK. In Winnipeg, Prince worked on innumerable productions including, *Où est Maurice?*, and a music video for local punk band The Resistance, directed by Matthew Rankin. She was the Production Assistant for Solomon Nagler's *The Sex of Self Hatred*, and Production Mentor for Bev Pike's *Suffragette Sight Gags*. Prince is the recipient of the Winnipeg Arts Council's "On the Rise" award, and the 2002 Best Sound award from the National Screen Institute for her video, *The General*.

Nicole Shimonek is a visual artist who splits her time making work in both Canada and the UK. She holds a B.F.A. (Hons) degree from the School of Art, University of Manitoba; specialized training at Central St. Martins; and a Masters in Fine Arts degree from the Chelsea College of Art and Design, University of the Arts London. Nicole's practice is in sculpture, painting, video, and performance. Her work has been included in a number of exhibitions and screenings both nationally and internationally, including: the Winnipeg Art Gallery (Canada), Everson Museum of Art (NY), Dover Arts Club (UK), and Plug In ICA, Gallery 1C03 and Gallery 111 (Winnipeg). Her videos have screened at the Images Film Festival (Toronto), BBC Big Screens Experimental Shorts (UK), Camden Roundhouse (UK), Harbourfront Festival (Toronto), Studio 303 (Montreal), Detroit Museum of New Art (USA), Prairie Scene (Ottawa) and Supermarket Art Fair (Sweden).



Actor and filmmaker **Eve Majzels** studied theatre and cinema in Winnipeg, Montreal and Amsterdam. She most recently appeared in Ryan McKenna's feature film *The First Winter* (2012). Born in the UK, she found herself in Winnipeg in late childhood and remained thoroughly disoriented by her surroundings until she encountered the Atelier. She is now based in Montreal.

Graduating from the University of Winnipeg's Theatre and Drama program in 2003, **Robert Vilar** has gone on to become one of the city's most esteemed film actors and a cult underground figure. Appearing in numerous films through filmmakers associated with the Winnipeg Film Group, the 'Doctor' (as he is commonly known) has put in memorable performances throughout the years, including that of the deranged Winnipeg-berating lunatic in l'Atelier national du Manitoba's *Death By Popcorn: The Tragedy Of The Winnipeg Jets* (2006). Along with his acting work, Robert Vilar has also made a name for himself through his DJing around Winnipeg, his music writing for CKUW's *Stylus* magazine, and his part-time band Triunfo do Gato. Robert enjoys biting his nails occasionally, a good salted cod dish, and long comfortable silences.



Mike Maryniuk was born in Winnipeg, but raised in the rural back country of Manitoba. A completely self-taught film virtuoso, Maryniuk's film world is an inventive hybrid of Jim Henson, Norman McLaren, and Stan Brakhage. He is the 2008 recipient of the Dave Coulier Award for Outstanding achievement in Canadian content, and his films have screened around the globe and at Sundance, TIFF, SXSW, and NYFF's Views from the Avant-Garde.

Winnipeg-based artist and Saulteaux **Darryl Nepinak** is currently working on *The Band Office*, which won the best drama pitch competition at imagineNATIVE 2010. Nepinak is the Video Club Facilitator at the Winnipeg North End Arts Centre, where he works with urban Aboriginal youth.



Monica Lowe has been the Distributor at the Winnipeg Film Group since 2006. She has seen hundreds of short films at numerous festivals worldwide. She is the co-chair of Nuit Blanche Winnipeg and the President of the Canadian Coalition of Independent Media Arts Distributors. She holds a BFA honours degree from the University of Manitoba. Monica loves to wear wigs and misses Clifford's dearly.

Heidi Phillips is a Manitoban experimental filmmaker and installation artist with an affinity for the tactility of the filmic medium. Her old school processes frequently become part of the content, as grainy scratched films are merged with images lifted from found footage to create mesmerizing and transcendent works. Her films have screened around the world at galleries and festivals such as The Power Plant in Toronto and Transmediale in Berlin. She was the recipient of the 2011 Manitoba Film Hothouse Award and chose to complete her MFA at Transart Institute's low-residency international program, in order to allow for the opportunity of staying active in local arts groups in Winnipeg, Canada.



Monty McDonald was the proprietor of Monty's Furniture for Less and Beds for Less, located at 594 Main Street, and passed away in its basement. Monty ran repeatedly as an independent in Winnipeg's mayoral elections, and for Member of Parliament in the Winnipeg-North Centreriding, in 1984. He is on record as stating, "There's good bargains on Main Street."



Dan Gerson was a trusted Winnipeg Cinémathèque box office employee before he was fired for both repeatedly neglecting soft drink restocking duties and for his profound inability for math. His short film *Welcome* (2008) won Best Short Film at the Montreal First Peoples Festival, and special jury mentions at Festival du nouveau cinéma and the ImagineNative Film Festival.



Born in Winnipeg in 1973, artist-filmmaker **Noam Gonick**'s work in a variety of media looks at subjects ranging from queer hippie cults to labour uprisings, team sport water boarding, and Native teen arson. NG has exhibited at the Venice Film Festival, the Berlin Film Festival, TIFF, Sundance, and New York's Museum of Modern Art. Gonick's films have been collected by the National Gallery of Canada, MoMA, and the Australian Cinematheque.



Ryan McKenna was born in the francophone city of Saint Boniface and moved to Winnipeg to study history at the University of Winnipeg. McKenna was the recipient of the Manitoba Emerging Filmmaker Award for his short film *Bon Voyage* (2008), and his short films have played across Canada and internationally. McKenna's first feature length film, *The First Winter* (2012), was largely inspired by his experiences living at 211 Pacific in Winnipeg's Chinatown.



Kier-La Janisse is a writer and film programmer based in Montreal. She is the director of FANGORIA Online, the founding director of The Miskatonic Institute of Horror Studies, Editor-in-Chief of Spectacular Optical Publications and is a film curator for POP Montreal, Fantastic Fest and SF Indie. She has been a programmer for the Alamo Drafthouse Cinema in Austin, Texas, co-founded the Montreal microcinema Blue Sunshine, founded the CineMuerte Horror Film Festival (1999-2005), the Big Smash! Music-on-Film Festival, Plastic Paper: Winnipeg's Festival of Animated, Illustrated + Puppet Film, the Gimme Some Truth Documentary Conference and was the subject of the documentary Celluloid Horror (2005). She has written for Filmmaker, Rue Morgue, and Fangoria magazines, has contributed to The Scarecrow Movie Guide (Sasquatch Books, 2004) and Destroy All Movies!! A Complete Guide to Punk on Film (Fantagraphics, 2011), and is the author of A Violent Professional: The Films of Luciano Rossi (FAB Press, 2007) and House of Psychotic Women: An Autobiographical Topography of Female Neurosis in Horror and Exploitation Films (FAB Press, 2012).



ROCKENSPIEL R.I.P.

Tyler Fitzmaurice is a musician and producer, living in Montréal. His recent work includes collaborations with Cadence Weapon, Socalled, Pat Jordache, Weezer, and the former Winnipeg band Rockenspiel.



Ryan Carman is a Winnipeg artist and member of 26. From 2008-2012 he ran Golden City Fine Art in Chinatown.



deco dawson is a Winnipeg based filmmaker whose 12 innovative, surreal, short films have toured the world extensively. dawson has won the Best Short Film Award at the Toronto International Film Festival twice: once for *FILM(dzama)* in 2001, and then again for *Keep a Modest Head* in 2012. dawson was an adjunct collaborator with the L'atelier national du Manitoba from 2005-2008, serving as a Bolex photographer and supplier of expired film stock.

Vanessa Rigaux is an interdisciplinary performance artist. She holds an MA in Media Studies from Concordia University and a BA in Theatre from the University of Winnipeg. She has performed solo and collective collaborations in theatres, galleries, and outdoor spaces across Canada. Her theatre training has taken her to Paris and to Manitoulin Island, where she continues to develop a particular method of clowning based on masks and colours. She has worked in dance, theatre, film and clown with several groups in Winnipeg, namely with Adhere & Deny Puppet and Object Theatre, Young Lungs Dance Exchange, The Abzurbs, and l'Atelier national du Manitoba. In 2008 she moved to Montreal from Winnipeg, having exhausted herself in its bottomless bowels of creative movement.



Alek Rzeszowski is a Polish actor and director known as the "Roy Dupuis of Winnipeg."



Leslie Supnet is an artist whose moving image work aims to represent sincerity, lived experience, and the multiplicity of human emotion. Her shorts have screened at various festivals, such as TIFF (Short Cuts Canada 2013), Melbourne International Animation Festival, International Short Film Festival Oberhausen, and International Film Festival Rotterdam. Leslie was the recipient of the 2012 Winnipeg Arts Council's RBC On The Rise Award, and is pursuing an MFA in Film Production at York University.

Clint Enns is a video artist and filmmaker in Toronto, Ontario, whose work primarily deals with moving images created with broken and/or outdated technologies. His work has shown both nationally and internationally at festivals, alternative spaces, and mircocinemas. He has a Master's degree in mathematics (University of Manitoba), a Master's degree in cinema and media studies (York University), and is currently pursuing a Ph.D. at York University. His writing has appeared in *Millennium Film Journal*, *Incite! Journal of Experimental Media* and *Spectacular Optical*.



Matthew Rankin studied Québec history at McGill and Université Laval and then filmmaking in the artistic underclass of his native Winnipeg. He can speak to you Esperanto.



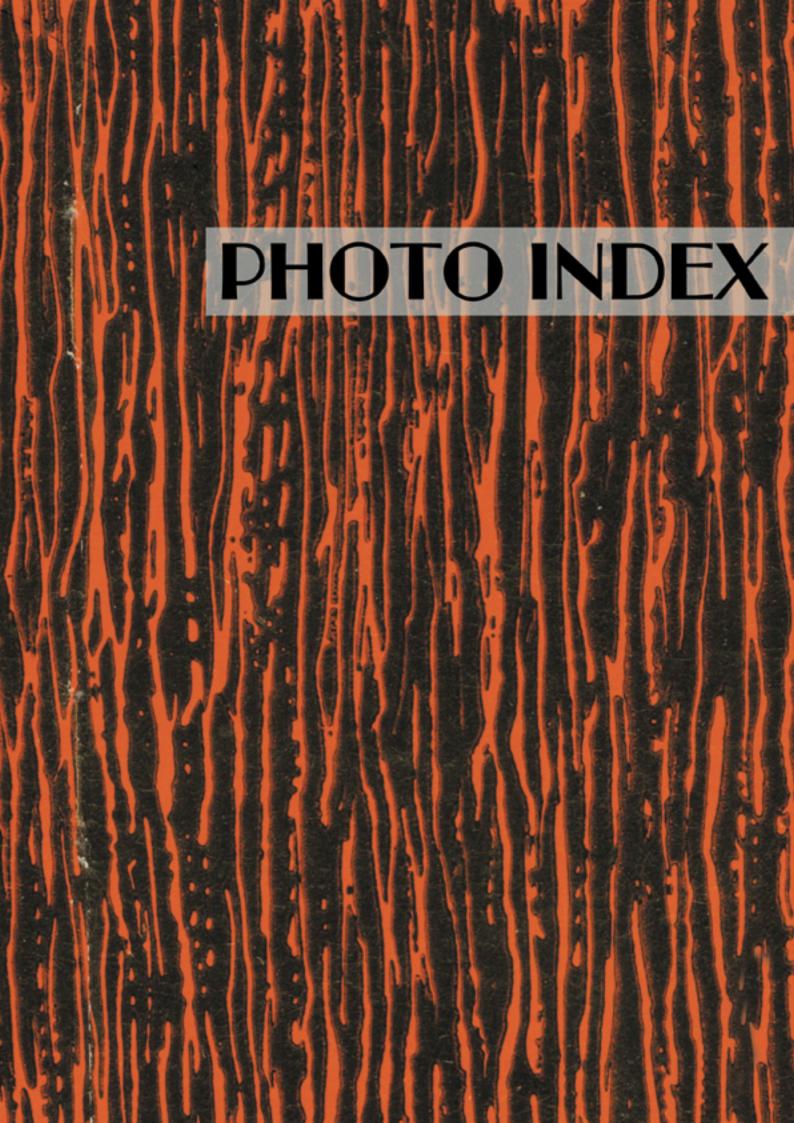
Walter Forsberg was born in Saskatchewan and works with time-based media.

Daniel Barrow is a draftsperson who works in video, performance, and installation. Best known for his intricate, live, manual animations on overhead projectors, which deal with themes of fantasy, empathy, isolation, and queerness, he was the recipient of the 2010 Sobey Art Award.

Jennifer Stillwell is a Winnipeg-based sculptor and installation artist. In 2008 Jennifer represented Manitoba at the Biennale nationale de sculpture contemporaine in Trois-Rivières, and was recently awarded a major commission to create public sculpture on Winnipeg's Waterfront Drive.



Writer/director **Matthew Etches** was raised in Winnipeg and educated in Ontario at Confederation College and Lakehead University, earning degrees in Film Production and in English. Matthew has worked on many short and feature films in Winnipeg, and it was as Production Manager on Solomon Nagler's short films that members of the Atelier first laboured for him. Matthew has been involved with the Winnipeg Film Group as a filmmaker, board member, and the Distribution Coordinator, and has worked as a film programmer for the Gimli Film Festival and the Winnipeg Folk Fest. His first film, *dialogue*, was nominated for a MMPIA Blizzard award for best experimental film in 2001.





COVER

Photo: Walter Forsberg, 2005

PROLOGUE

Photo (top), pp. 3: Cristina Brickman, 2002

Photo (bottom), pp. 3: Melíssa Forsberg, 2005

Photo, pp. 11: Unidentified Iraqi Lieutenant, 2003

Photo, pp. 20: Emíly Bodenberg, 2005

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CIVIC HEADS

Photos, pp. 25-26: Walter Forsberg, 2005

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A FEW ENDS FROM THE TOURNAMENT OF HEARTS

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Photo, pp. 236-237: Unidentified author, date unknown

Photo (top), pp. 238: Unidentified author, ca. 1950s

Photo (bottom), pp. 238: Unidentified author, ca. 1980s

Photo (top), pp. 239: Still from Chinatown (Ryan McKenna/2008/9 min.)

Photo (bottom), pp. 239: Bryan Scott, 2007

Photo (top), pp. 240: Unidentified author, ca. 1980s

Photo (bottom), pp. 240: Unidentified author, ca. 1950s

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Photo, pp. 277: Daniel Gerson, 2008

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